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A Motion Picture Reviewing Service
 Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
 Columns, if It is to Benefit the Exhibitor.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**Vol. XXXVIII****SATURDAY, JANUARY 7, 1956****No. 1****THE FORTHCOMING SSBC HEARINGS**

Hearings on the problems of small exhibitors and on their complaints against distributor trade practices will be held on February 2 before the Senate Small Business Subcommittee according to an announcement made last weekend by Senator Hubert H. Humphrey (D., Minn.), chairman of the subcommittee, and Senator John Sparkman (D., Ala.), chairman of the full Senate Small Business Committee.

In making the announcement, Senator Sparkman, after noting that extensive public hearings on the problems of the independent exhibitors were held three years ago by a subcommittee headed by Sen. Andrew F. Schoeppel (R., Kans.), had this to say:

"Upon completion of that investigation, the full committee issued a report setting forth its recommendations for improving the competitive position of the nation's motion picture exhibitors. At this time, as exhibitors renew their complaints against certain industry distribution practices, it seems clearly appropriate to determine the extent to which such recommendations of the committee have been effectuated."

"Accordingly, the full committee has agreed to grant the request of the exhibitors for an opportunity to present their problems before a public forum, and I have assigned the responsibility to the Subcommittee on Retailing, Distribution and Fair Trade Practices."

In a separate statement, Senator Humphrey, who will preside at the hearings, had this to say:

"In launching this inquiry, the subcommittee has carefully avoided any prejudgment of any of the issues to be raised during the hearings. Moreover, the subcommittee does not entertain any preconceived notion of the ultimate facts to be established in the course of the hearings. The sole purpose of the undertaking will be to try to resolve problems which may be shown to exist between distributors and motion picture exhibitors, most of whom are small, independent businessmen.

"Present plans of the subcommittee call for testimony from all parties directly interested in the problems of the exhibitors. Among the witnesses to be heard at the initial hearings will be representatives of the different exhibitors' associations as well as a number of unaffiliated exhibitors. The names of those testifying will be announced later.

"In subsequent hearings, the subcommittee intends

to receive testimony from spokesmen from the motion picture distributors and also from Federal Government officials having antitrust responsibilities in the motion picture industry."

Aside from Senators Humphrey and Schoeppel, other subcommittee members include Senators John F. Kennedy (D., Mass.); Wayne Morse (D., Ore.) and Barry Goldwater (R., Ariz.).

In its report on the 1953 hearings, the SSBC stated that "it is apparent from the record that the independent exhibitors have many grievances against the distributors," and that the major question before the committee was "how best to meet these grievances in order to stem the tide of failures among independents and to bring better order to the industry."

"On the basis of the entire record," stated the report, "two courses suggest themselves as the best means of achieving these objectives. The first is a voluntary system of arbitration within the motion picture industry. The second is a more forceful and more vigilant policy on the part of the Antitrust Division of the Department of Justice in assuring compliance with the decrees resulting from the extensive litigation against the major motion picture companies."

Nine months after the committee's recommendation for speedy adoption of an industry arbitration system, the major film companies and several exhibitor organizations participated in a conference in a renewed effort to formulate an arbitration plan. National Allied, as it is known, declined the invitation to participate in this conference because of the distributors' unwillingness to arbitrate film rentals.

Despite the SSBC's recommendation that an arbitration system be speedily brought into being, the joint distributor-exhibitor committee charged with the task of drafting the plan took more than sixteen months to do the job. This new plan, which replaced the one turned down by Allied in 1952, was rejected by the Southern California Theatre Owners Association and by the Metropolitan Motion Picture Theatres Association, which participated in the conference, and it has been condemned by National Allied as offering even less relief than the plan rejected in 1952, while at the same time deliberately attempting to legalize pre-releases.

This new plan was approved by the distributing companies and by the Theatre Owners of America and the Independent Theatre Owners of New York,

(Continued on back page)

"Ransom!" with Glenn Ford and Donna Reed

(MGM, January; time, 104 min.)

Finely directed and acted, "Ransom!" packs a powerful dramatic wallop that will long be remembered by those who see it. The picture should prove to be a top boxoffice winner, for it is sure to benefit greatly from favorable word-of-mouth comment. Centering around the anguish suffered by the wealthy parents of a kidnapped child, and around the daring decision made by the father against paying \$500,000 ransom, the story, thanks to the expert direction of Alex Segal, grips one's attention from the very start and never releases its hold. Filled with strong human interest angles, it contains many moving and highly dramatic scenes, and one's emotions are stirred deeply by the confusion, fear and uncertainty that grips the parents after they learn that their boy had been kidnapped, and by the courage displayed by the father, superbly played by Glenn Ford, who does not permit his emotions to cloud his reasoning, even though everyone, including his wife, look upon him as being cold-blooded. A powerfully dramatic sequence is the one in which Ford, haggard and worn, appears on a nationwide television program to inform the unknown kidnappers that not one penny of the \$500,000 cash on a desk will be paid for ransom, but that all will be paid to apprehend them dead or alive if his son is not released unharmed. Highly effective performances are turned in by Donna Reed, as Ford's distraught wife; Juano Hernandez, as their kindly butler; and Leslie Nielsen, as an all-knowing but understanding newspaperman. The closing scenes, where the youngster returns unharmed to his parents, are so emotionally stirring that not a dry eye will remain in the audience:—

Ford, a wealthy and brilliant young industrialist, lives happily with Donna and Bobby Clark, their 10-year-old son. Both Ford and Donna are stunned beyond reason late one afternoon when their youngster fails to return from a private school and it develops that he had been kidnapped. Placing his distraught wife under medical care, Ford notifies the police who take painstaking steps to keep the news of the kidnapping from spreading and to apprehend the kidnapper when he attempts to contact Ford. The "contact" call comes through after many tense hours of waiting and, though the police trace the call, their attempt to trap the caller is unsuccessful. Meanwhile a ransom of \$500,000 had been demanded of Ford, and he had been instructed to have the announcer on a television program wear a white jacket to signify that the money is ready. Ford immediately converts everything he owns into cash. But when Nielsen, an understanding newspaperman, and Robert Keith, the police chief, tell him that payment of the ransom will not guarantee that he will get his son back alive, Ford applies his business acumen to the situation and, appearing on the television program, informs the kidnapper that he will not pay the ransom but offer it as a reward to any one who traps him, dead or alive, if harm comes to his boy. His daring decision sets public opinion against him, and even Donna deserts him after assailing him hysterically. With the passing of several days, Ford questions the wisdom of his decision and loses hope, but his defiance pays off in the end when his boy returns to him safe and sound.

It was produced by Nicholas Mayfack, and directed

by Alex Segal, from a screenplay by Cyril Hume and Richard Maibaum, based on "Fearful Decision," a TV script, which was presented on the "U.S. Steel Hour."

Family.

"The Lone Ranger" with Clayton Moore, Lyle Bettger and Bonita Granville

(Warner Bros., Feb. 25; time, 86 min.)

Photographed in WarnerColor, "The Lone Ranger" should prove to be a treat for the youngsters, as well as their elders who are dyed-in-the-wool Western fans. It offers little, however, to make it palatable for those who are not particularly fond of this type of entertainment. Basically, it is a picture that is strictly for the indiscriminating action fans and the weekend matinee trade, for the story follows a familiar pattern, serving as a framework upon which to hang spurts of bang-bang action while The Lone Ranger and Tonto, his Indian friend, thwart treachery and perform incredible deeds of derring-do. The acting is somewhat flamboyant but it is in keeping with the kind of heroics and villainy required by the ordinary script. The outdoor backgrounds, enhanced by the fine color photography, are a treat to the eye:—

Accompanied by Jay Silverheels, his faithful Indian friend, Clayton Moore, known widely as The Lone Ranger, makes his way to the area around the cow-town of Brasada, which is in a dangerous state of unrest because of friction between the whites and the Indians. Moore had been secretly assigned by the Governor of the territory to stamp out the trouble and restore the peace. Disguising himself as an old prospector, Moore learns that the man responsible for the trouble is Lyle Bettger, a wealthy rancher, who, despite his genial, good-natured front, is actually a ruthless, greedy man, determined to keep the territory from statehood for his own selfish reasons. To carry out his aims, Bettger had hired a gang of gunmen headed by Robert Wilke, who carried on a series of pillaging, rustling and killing raids, which they cleverly attribute to the Indians on a reservation nearby. Moore visits Frank de Kova, the Indian chief, and learns that his braves were spoiling for a fight because of the false accusations. In due time Bettger's murderous acts, which he continues to blame on the Indians, arouses the whites to a fighting pitch, while the Indians, on the other hand, prepare for war. In the complicated events that follow, The Lone Ranger tries to hold off the war by harassing Bettger's forces and keeping them from attacking the Indians. He finally learns through Bonita Granville, Bettger's unhappy wife, of her husband's plans to ambush and wipe out the Indians in a narrow mountain pass. The Lone Ranger and his Indian pal rush to the mountain pass and, tossing sticks of dynamite from a cliff, succeed in keeping the opposing forces apart until U.S. Cavalry troops, summoned by the Governor, arrive on the scene and take the situation in hand. Bettger, to clear himself, blames the trouble on Wilke, who shoots him dead before he himself is subdued. With peace restored to the territory, The Lone Ranger and his Indian friend ride off to new adventures.

It is a Jack Wrather production, produced by Willis Goldbeck, and directed by Stuart Heisler, from a screenplay by Herb Meadow.

Family.

**"The Lieutenant Wore Skirts" with
Tom Ewell and Sheree North**

(20th Century-Fox, January; time, 99 min.)

Consistently amusing entertainment is provided in this somewhat "whacky" comedy of errors, which is enhanced by an attractive production in CinemaScope and DeLuxe color. Centering around the mix-ups that occur when an ex-WAF rejoins the service in order to be near her husband, an ex-major recalled by the Air Force, the comedy stems from the fact that he, rejected because of a leg disability, resorts to all kinds of crackpot schemes to get her discharged, which is something that neither she nor the Air Force desires. Tom Ewell is ideal as the hapless husband, and the zany but unsuccessful plots he concocts to get his wife back as a civilian keep one chuckling throughout. Particularly funny and bordering on the slapstick are his efforts to trick both his wife and the authorities into believing that she is becoming a mental case so that he can get her discharged on that basis. Sheree North does good work as Ewell's wife, handling the comedy with ease, and the most has been made of her exceptional physical attributes by dressing her in clothes that show off her figure and legs to advantage. The story is not without its moments when the players strain for laughs, but this is more than compensated for by the sparkling dialogue and the abundance of comedy situations, the best of which occur while Ewell lives on an Air Force base in Hawaii and takes care of the household chores as the only civilian husband among a group of civilian wives. The color photography is excellent:—

Happily married to Ewell, a TV writer, Sheree is upset when the Air Force, in which he held a reserve major commission, orders him to report for a physical examination before being recalled to duty. Sheree decides to re-enlist in the WAFS as a lieutenant so that Ewell can arrange for her to be assigned to his staff. Complications arise when Ewell is rejected because of a bad leg and Sheree is assigned to duty in Hawaii after he tries in vain to get her released. Ewell tries to make the best of the situation, but when he hears stories about 40 men to every woman in Hawaii, he rushes to the Islands to join Sheree. Through subtle trickery involving a beautiful Polynesian girl, whom he employs as a cook, Ewell goads Sheree into making arrangements for him to move into her quarters on the base. There, he becomes involved in the social life of the officers' wives, much to the embarrassment of Sheree and the fury of the officers. His continuing efforts to get her out of the service infuriate Sheree and makes her more determined than ever to stay in it. On the suggestion of a friend, Ewell finally decides to get her out on a "Section Eight," the army slang for insanity. He sets out on a campaign to convince Sheree that she is "off her rocker," and resorts to all sorts of tricks to lead her to believe that she hears bugles blowing and walks in her sleep. He makes a nervous wreck out of her and then invites the base psychiatrist to observe her actions. The psychiatrist, however, sees through his trickery and so informs Sheree. She separates from him and prepares to take an assignment in Europe, but this idea falls through when she fails to pass her overseas physical as a result of pregnancy. This development brings about Sheree's honorable discharge and a reconciliation with Ewell.

It was produced by Buddy Adler, and directed by Frank Tashlin, who collaborated on the screenplay with Albert Beich.

Family.

**"The Houston Story" with Gene Barry,
Barbara Hale and Edward Arnold**

(Columbia, February; time, 79 min.)

An ordinary program melodrama, centering around a deceitful and ambitious oil driller who conceives the idea of hijacking oil from pipelines and joins up with a powerful crime syndicate to carry out his scheme. Given an obvious treatment that keeps the melodramatics on the routine side, it is a loosely made, weakly plotted picture that will tax those who abhor incredible incidents, but those who are not concerned about story values should get fair satisfaction out of its mixture of raw violence, murder, gunplay, a beautiful but immoral woman and gangsters who double-cross one another. The principal characterizations are unpleasant and unsympathetic, but the direction and acting are competent enough. The black-and-white photography is good:—

Through a series of brash moves, Gene Barry, an oil driller living in Houston, forces an acquaintance with Barbara Hale, an exotic night-club singer, through whom he gains an audience with Edward Arnold, a top member of a national crime syndicate headed by John Zaremba. Barry outlines an elaborate scheme to hijack oil and gasoline from pipelines and storage tanks in the Houston oil fields, and the syndicate accepts the plan and puts him in charge of the operation, subject to the supervision of Arnold. Working through a dummy corporation headed by Frank Jenks, an unsuspecting friend, Barry keeps the venture going on a highly profitable basis and at the same time romances Barbara and two-times Jeanne Cooper, his faithful sweetheart. In due time Barry determines to take over Arnold's power and, in a series of shrewd maneuvers, works Arnold into a spot where he compels him to dynamite two oil wells to force an independent refiner to sell his plant to the syndicate. He then alerts the police anonymously, with the result that Arnold is shot dead while attempting to escape. Having thus eliminated Arnold, Barry notifies Zaremba and smugly waits for orders to take over the territory. But Zaremba, guessing what Barry had done, sends two gunmen to Houston to rub him out. They go to Barry's office and pistol-whip Jenks when he attempts to stop them. Meanwhile Barry escapes, drives to a cafe to see Jeanne and asks her to go to his apartment and get his money from a wall safe so that they may run away together. Jeanne finds Barbara there ahead of her, and as Barbara absconds with the money she is grabbed by the two gunmen who kill her after forcing her to reveal Barry's whereabouts. In the gun battle that follows at the cafe, Barry kills both gangsters just as the police, called by Jeanne, arrive. At Jeanne's pleading, he surrenders and prepares to pay his debt to society.

It was produced by Sam Katzman, and directed by William Castle, from a story and screenplay by James B. Gordon.

Adult fare.

but, despite this acceptance, the plan has yet to be submitted to the Department of Justice for its approval. Meanwhile, two years and four months have gone by since the SBBC recommended speedy adoption of an arbitration system. The fact that the plan has not yet been submitted to the Department of Justice is an indication that even its sponsors have little faith that it will serve as an effective instrument for settling many of the exhibitors' complaints relating to trade practices.

As to the SSBC's recommendation that the Antitrust Division of the Department of Justice assume a more forceful and vigilant policy in assuring distributor compliance with the decrees, most Allied leaders are of the opinion that the Antitrust Division has been less than adequate in handling exhibitor complaints, and that, instead of getting tough, it has been more tolerant than ever toward the distributors' attempts to evade the intent of certain provisions in the decrees, particularly with regard to pre-releases and the fixing of admission prices.

Since the hearings were held in 1953, the record shows that conditions have gone from bad to worse for the smaller exhibitors, while quite the opposite has happened to the major film companies, which have risen to new heights of prosperity as a result of their record-smashing earnings. That the film companies have done so handsomely, despite fewer releases and a decline in theatre attendance, can be attributed to a large extent to grasping sales policies that do not permit the exhibitor to retain an equitable division of the boxoffice dollar.

As stated by Senator Sparkman, the purpose of the new hearings is to give the exhibitors an opportunity to renew their complaints against harsh distributor practices and to determine the extent to which the SSBC's recommendations for improving the exhibitor's competitive position have been effectuated.

That nothing has been done to alleviate the intolerable conditions under which you are compelled to operate is known to all of you, and that the situation has become even more critical than it was in 1953 is something you don't have to be told. It is for that reason that the forthcoming hearings, brought about by National Allied's complaints against current distributor practices, are of the utmost importance to you.

These hearings represent the first step in Allied's program for effective action and, in the opinion of this paper, they offer to hard-hit exhibitors perhaps the last chance to fight for a square deal in conducting their businesses.

It can be anticipated that the Allied leadership will make out a strong case against the distributors at the hearings, but it should also be anticipated that representatives of the big circuits, which seek to protect their favored and dominant position in exhibition, will do their utmost to weaken the Allied case.

The best way by which you, the smaller exhibitors, can strengthen Allied's case, is to provide the organization's leaders with full information as to the abuses the distributors are practicing on you. If you keep silent, it will be said that you are worthy of no more than your present fate.

COMPO TO PRESS TAX CAMPAIGN

Despite the President's recommendation that Congress continue the present excise taxes, COMPO will go forward with its campaign for complete elimination of the Federal admission tax, according to a statement issued by Robert W. Coyne, one of COMPO's Governing Committee. Coyne expressed confidence that both Congress and the President will see the necessity for giving our industry tax relief when they become acquainted with the facts.

"It must be remembered," stated Coyne, "that in getting the first session of the 81st Congress to pass the Mason Bill, which was later vetoed by President Eisenhower, we did an educational job that made it much easier at the next session to obtain special relief that was not accorded any other industry. Moreover, we found in the first session of the 81st Congress that most Senators and Representatives did not agree with the Treasury's position on the admission tax, even though that Congress was controlled by the Administration's party. In this session conditions are entirely different, and since this is an election year it would be unwise to believe that every recommendation in the President's message will prevail.

"We are completely confident that when the Congress and the Administration are told the facts about our industry's present condition we shall be accorded the tax relief we seek."

While we do not like to put a damper on Bob Coyne's optimism, we cannot help but feel that he is whistling in the dark.

COLUMBIA STRENGTHENS THE TV COMPETITION

Columbia Pictures, through Screen Gems, its wholly-owned TV subsidiary, is making available 104 feature pictures for showings on television. The company has thus far declined to identify the pictures involved.

In making the announcement, the company issued the following statement:

"This does not constitute a sale; we still maintain our title to the pictures and to all residual rights.

"It does, however, take cognizance of the changing character of our business and the need for all companies to remain fluid and flexible. As a matter of good business judgment, our management has decided that it wants to study at first hand the potential of the television market as it relates to feature pictures which have already been reissued theatrically and are now dormant in a so-called 'backlog.'

"This move will also provide us with additional working capital for the expanded theatrical production program in which we are now engaged and which will be further accelerated in the immediate future."

This carefully worded statement has the obvious objective of softening exhibitor displeasure, but it is no more than a weak attempt to camouflage the fact that Columbia is out to make a fast buck on its old films in complete disregard of the fact they will provide free entertainment in direct competition with its established customers, the exhibitors.

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- 5528 The Return of Jack Slade—
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5531 Bobby Ware Is Missing—Brand-FranzOct. 23
5533 Toughest Man Alive—Clark-MilanNov. 6
5534 Paris Follies of 1956—
Tucker-Whiting SistersNov. 27
5535 Shack Out on 101—Moore-LovejoyDec. 4
5540 Sudden Danger—Elliott-DrakeDec. 18
5531 Gun Point—MacMurray-Malone (C'Scope) .Dec. 30
5541 Dig That Uranium—Bowery BoysJan. 8
5601 The Deadliest Sin—British-madeJan. 29
5602 The Invasion of the Body Snatcher—
McCarthy-Wynter (Superscope)Feb. 5
5604 Thunderstorm—Christian-ThompsonMar. 4
5605 The Four Seasons—Wayne-Wynn-Barton .Mar. 11
5606 The Wicked Wife—British-madeMar. 18
5607 World Without End—
Marlowe-Gates (C'Scope)Mar. 25
5608 The Come On—
Baxter-Hayden (Superscope)Apr. 1
5609 Crashing Las Vegas—Bowery BoysApr. 8
5610 Screaming Eagles—Tyrone-MerlinApr. 22
5611 Mother-Sir!—Bennett-MerrillApr. 29
Time Slip—Nelson-Domerguenot set

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(477 Madison Ave., New York 22, N. Y.)

- Lady and the Tramp—Cartoon featureJuly
The African Lion—True Life AdventureOct.
The Littlest Outlaw—ArmendarizJan.
Song of the South—reissueFeb.

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(729 Seventh Ave., New York 19, N. Y.)

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811 Count Three and Pray—Heflin-WoodwardOct.
805 Devil Goddess—Johnny WeissmullerOct.
808 Duel on the Mississippi—Barker-MedinaOct.
819 Queen Bee—Crawford-SullivanNov.
820 Three Stripes in the Sun—Ray-KimuraNov.
824 Teen-Age Crime Wave—Cook-McCartNov.
814 A Lawless Street—Scott-LansburyDec.
816 The Crooked Web—Lovejoy-BlanchardDec.
823 Hell's Horizon—Ireland-EnglishDec.
Walk a Crooked Mile—reissueDec.
812 The Last Frontier—
Mature-Madison (C'Scope)Jan.
815 Inside Detroit—O'Keefe-O'BrienJan.
Picnic—Holden-Novak-Russell (C'Scope)Feb.
Battle Stations—Lund-Bendix-BrasselleFeb.
Joe Macbeth—Douglas-RomanFeb.
The Houston Story—Barry-Arnold-HaleFeb.
Fury At Gunsight Pass—Long-DavisFeb.

Lippert-Pictures Features

(145 No. Robertson Blvd., Beverly Hills, Calif.)

- 5418 King Dinosaur—Bryant-CurtisJune 17
5416 The Lonesome Trail—Morris-AgarJuly 1
5421 Simba—Dick BogardeSept. 9

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

- 604 Trial—Ford-McGuire-KennedyOct.
607 Quentin Durward—Taylor-Kendall (C'Scope) ..Oct.
608 The Tender Trap—Sinatra-Reynolds (C'Scope) .Nov.
614 Guys and Dolls—All-Star cast (C'Scope)Nov.
609 A Guy Named Joe—reissueNov.
610 30 Seconds Over Tokyo—reissueNov.
611 Billy the Kid—reissueDec.
612 Honky Tonk—reissueDec.
613 Kismet—Keel-Blyth (C'Scope)Dec.
616 Diane—Turner-Armendariz (C'Scope)Jan.
617 Ransom!—Ford-ReedJan.
620 Forever Darling—Ball-ArnazFeb.
621 The Last Hunt—
Taylor-Granger-Paget (C'Scope)Feb.

- 618 The Three Musketeers—reissueFeb.
619 The Stratton Story—reissueFeb.
622 Meet Me in Las Vegas—
Dailey-Charisse (C'Scope)Mar.
625 Forbidden Planet—Pidgeon-FrancisMar.
623 Northwest Passage—reissueMar.
624 The Yearling—reissueMar.
626 Tribute To a Bad Man—
Cagney-Papas (C'Scope)Apr.
627 Gaby—Caron-Kerr-Hardwicke (C'Scope)Apr.
603 It's a Dog's Life—Richards-GwennApr.

Paramount Features

(1501 Broadway, New York 18, N. Y.)

- 5503 Ulysses—Douglas-ManganoOct.
5429 White Christmas—reissueOct.
R5505 Unconquered—reissueOct.
R5506 Trail of the Lonesome Pine—reissueOct.
R5507 Shepherd of the Hills—reissueOct.
5504 Lucy Gallant—Wyman-HestonNov.
5509 The Desperate Hours—March-Bogart-Murphy .Nov.
5510 Artists and Models—Martin & LewisDec.
5508 The Trouble with Harry—Forsyth-McLeanJan.
5511 The Rose Tattoo—Magnani-LancasterFeb.

RKO Features

(1270 Sixth Ave., New York 20, N. Y.)

- 601 The Treasure of Pancho Villa—
Winter-Calhoun (SuperScope)Oct.
603 Texas Lady—Colbert-Sullivan (Superscope)Nov.
604 Naked Sea—DocumentaryDec.
605 Glory—O'Brien-Greenwood (Superscope) ...Jan. 11
Postmark for Danger—Moore-BeattyJan. 18
Cash on Delivery—Winters-Cummins-Gregson .Jan. 25
Slightly Scarlet—
Payne-Flecing-Dahl (Superscope)Feb. 8
The Brain Machine—Barr-Allan-ReedFeb. 15
The Conqueror—
Wayne-Hayward (C'Scope) (pre-release) .Feb. 22
Rebecca—reissueMar. 7
The Bold and the Brave—
Corey-Rooney (Superscope)Mar. 14
One Minute to Zero—reissueMar. 21
The Conqueror—General releaseMar. 28
Great Day in the Morning—
Mayo-Stack-Roman (Superscope)Apr. 4
The Way Out—Freeman-NelsonApr. 11
The Big Sky—reissueApr. 18
While the City Sleeps—
Andrews-Fleming-LupinoApr. 25
The Brave One—Ray-Rivera (C'Scope)not set
Jet Pilot—Wayne-Leighnot set

Republic Features

(1740 Broadway, New York 19, N. Y.)

- 5444 Twinkle in God's Eye—Rooney-GreyOct. 13
5409 A Man Alone—Milland-MurphyOct. 17
5442 Mystery of the Black Jungle—
Barker-MaxwellOct. 20
5445 No Man's Woman—Windsor-ArcherOct. 27
5443 Secret Venture—Taylor-HyltonNov. 10
5501 The Vanishing American—Brady-Totter ..Nov. 17
Track the Man Down—Taylor-ClarkeDec. 22
5531 Jaguar—Sabu-Chiquita-MacLaneJan.
Flame of the Islands—DeCarlo-Scott-DuffJan.
5532 Fighting Chance—Cameron-CooperJan.
Magic Fire—DeCarlo-Thompson-GamFeb.
Hidden Guns—Bennett-ArlenFeb.

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

- 524-9 The Girl in the Red Velvet Swing—
Milland-Collins-Granger (C'Scope)Oct.
526-4 Lover Boy—British-madeOct.
523-1 The Tall Men—Gable-Russell (C'Scope)Oct.
525-6 The View from Pompey's Head—
Egan-Wynter-Mitchell (C'Scope)Nov.
527-2 The Deep Blue Sea—
Leigh-More (C'Scope)Nov.
528-0 Good Morning, Miss Dove—
Jones-Stack (C'Scope)Nov.
529-8 The Rains of Ranchipur—
Turner-Burton (C'Scope)Dec.
529-0 The Lieutenant Wore Skirts—
Ewell-North (C'Scope)Jan.

The Bottom of the Bottle—
Carson-Cotten (C'Scope)Jan.
Carousel—MacRae-Jones-Mitchell (C'Scope) ..Feb.
The Man Who Never Was—
Webb-Grahame (C'Scope)Feb.
On the Threshold of Space—
Hodiak-Leith (C'Scope)Mar.
The Man in the Gray Flannel Suit—
Peck (C'Scope)Mar.

United Artists Features

(729 Seventh Ave., New York 19, N.Y.)

Gentlemen Marry Brunettes—Russell-Crain (C'Scope) .Oct.
Fort Yuma—Graves-VohsOct.
Savage Princess—Made in IndiaOct.
The Big Knife—Palace-Lupino-CoreyNov.
Man With the Gun—Mitchum-SterlingNov.
Killer's Kiss—Silvera-SmithNov.
The Indian Fighter—Douglas-Martinelli (C'Scope) ..Dec.
Heidi and Peter—Foreign castDec.
Top Gun—Hayden-Bishop-BoothDec.
The Man With the Golden Arm—
Sinatra-Novak-ParkerJan.
Three Bad Sisters—English-Hughes-ShaneJan.
Storm Fear—Wilde-Wallace-DuryeaJan.

Universal-International Features

(445 Park Ave., New York 22, N.Y.)

1954-55

538 Kiss of Fire—Palace-RushOct.
539 To Hell and Back—Murphy (C'Scope)Oct.
540 To Hell and Back—(2D)Oct.

(End of 1954-55 Season)

Beginning of 1955-56 Season

5601 Lady Godiva—O'Hara-NaderNov.
5602 The Naked Dawn—Kennedy-St. JohnNov.
5603 Hold Back Tomorrow—Agar-MooreNov.
5604 Running Wild—Campbell-CaseDec.
5605 Tarantula—Agar-CordayDec.
5606 The Second Greatest Sex—
Crain-Nader (C'Scope)Dec.
5607 The Spoilers—Baxter-ChandlerJan.
5608 The Square Jungle—Curtis-CrowleyJan.
5609 All That Heaven Allows—Wyman-Hudson ...Jan.
5611 The Benny Goodman Story—Allen-ReedFeb.
5610 There's Always Tomorrow—
Stanwyck MacMurrayFeb.
Never Say Goodbye—Hudson-BorchersMar.
Red Sundown—Calhoun-Hyer-JaggerMar.
World in My Corner—Murphy-RushMar.
Backlash—Widmark-ReedApr.
The Kettles in the Ozarks—Main-HunnicutApr.
The Creature Walks Among Us—
Morrow-ReasonApr.

Warner Bros. Features

(321 W. 44th St., New York 18, N.Y.)

502 Blood Alley—Wayne-Bacall (C'Scope)Oct. 1
503 Illegal—Robinson-FochOct. 15
504 Rebel Without a Cause—
Dean-Wood (C'Scope)Oct. 29
505 I Died a Thousand Times—
Palace-Winters (C'Scope)Nov. 12
506 Sincerely Yours—Liberace-DruNov. 26
508 Target Zero—Conte-CastleDec. 10
507 The Court Martial of Billy Mitchell—
Gary Cooper (C'Scope)Dec. 31
509 Hell on Frisco Bay—
Ladd-Robinson-Dru (C'Scope)Jan. 28
510 Helen of Troy—Podesta-Semas (C'Scope) ...Feb. 11
511 The Lone Ranger—Moore-BettgerFeb. 25

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

8603 Hot Foot Lights—Favorite (reissue) (7 m.) .Nov. 3
8802 Thrilling Chills—Sports (10 m.)Nov. 10
8952 Buddy Rich & Orch.—
Thrills of Music (reissue) (10½ m.) ...Nov. 10
8604 Rippling Romance—
Favorite (reissue) (8 m.)Nov. 11
8853 Hollywood Premiere—
Screen Snapshots (10 m.)Nov. 17
8502 The Rise of Dutton Lang—
UPA Cartoon (6½ m.)Dec. 1

8605 Foxy Flatfoots—Favorite (reissue) (6 m.) .Dec. 8
8552 Candid Microphone No. 4 (10½ m.)Dec. 8
8854 Ramblin' Round Hollywood—
Screen SnapshotsDec. 15
8751 Magoo Makes News—Mr. Magoo (C'Scope) .Dec. 15
8953 Charlie Spivak & Orch.—
Thrills of Music (reissue) (10 m.)Dec. 22
8606 Cagey Bird—Favorite (reissue) (6½ m.) ...Jan. 12
8553 Candid Microphone No. 5 (11 m.)Jan. 12
8855 Hollywood Goes A-Hunting—
Screen SnapshotsJan. 19

Columbia—Two Reels

8403 Blunder Boys—Three Stooges (16 m.)Nov. 3
8422 The Jury Goes Round 'n Round—
Favorite (reissue) (18 m.)Nov. 10
8413 Hook a Crook—Joe Besser (16 m.)Nov. 24
8432 Radio Romeo—Favorite (reissue) (17½ m.) Dec. 1
8751 Magoo Makes News—Mr. Magoo (C'Scope) Dec. 15
8423 Should Husbands Marry?—
Favorite (reissue) (17 m.)Dec. 15
8433 Wedlock Deadlock—
Favorite (reissue) (16 m.)Dec. 29
8404 Husbands Beware—Three StoogesJan. 5
8140 Perils of the Wilderness—Serial (15 ep.) ...Jan. 6

Metro-Goldwyn-Mayer—One Reel

B-722 A Night At the Movies—
Benchley (reissue) (7 m.)Nov. 4
W-745 Pecos Pest—Cartoon (7 m.)Nov. 11
W-763 Kitty Foiled—Cartoon (reissue) (7 m.) .Nov. 18
C-733 That's My Mommy—
C'Scope Cartoon (6 m.)Nov. 19
W-746 Cellbound—Cartoon (7 m.)Nov. 25
W-764 What Price Freedom—
Cartoon (reissue) (7 m.)Dec. 2
P-772 The Story of Dr. Jenner—
Passing Parade (10 m.)Dec. 9
W-765 The Truce Hurts—
Cartoon (reissue) (8 m.)Dec. 16
C-732 Good Will to Men—
C'Scope Cartoon (8 m.)Dec. 23
W-766 Old Rockin' Chair Tom—
Cartoon (reissue) (7 m.)Dec. 30
W-767 Lucky Ducky—Cartoon (reissue) (7 m.) ..Jan. 6
B-723 See Your Doctor—
Benchley (reissue) (8 m.)Jan. 13
W-768 The Cat That Hated People—
Cartoon (reissue) (7 m.)Jan. 20
C-735 The Flying Sorceress—
C'Scope Cartoon (7 m.)Jan. 27
W-769 Professor Tom—Cartoon (reissue) (8 m.) .Feb. 3
P-773 The Baron and the Rose—
Passing Parade (11 m.)Feb. 10
W-770 Mouse Cleaning—Cartoon (reissue) (7 m.) Feb. 17
W-771 Goggle Fishing Bear—
Cartoon (reissue) (7 m.)Mar. 2
B-724 Courtship of the Newt—
Benchley (reissue) (8 m.)Mar. 9
W-772 House of Tomorrow—
Cartoon (reissue) (7 m.)Mar. 16
C-734 The Egg and Jerry—
C'Scope Cartoon (8 m.)Mar. 23
W-773 Dog-gone Tired—Cartoon (reissue) (8 m.) Apr. 6
P-774 Goodbye Miss Turlock—
Passing Parade (10 m.)Apr. 20
W-774 Counterfeit Cat—Cartoon (reissue) (7 m.) Apr. 27
C-736 Busy Buddies—C'Scope Cartoon (7 m.) .May 4
B-725 How to Sublet—Benchley (reissue) (8 m.) May 11
P-775 Stairway to Light—
Passing Parade (10 m.)June 1
B-726 Mental Poise—Benchley (reissue) (7 m.) June 15
P-776 The Story That Couldn't Be Printed—
Passing Parade (11 m.)July 6

Paramount—One Reel

E15-2 Cops is Tops—Popeye (6½ m.)Nov. 4
M15-2 Reunion in Paris—Topper (10 m.)Nov. 11
R15-2 A Nation of Athletes—Sportlight (9 m.) .Nov. 18
H15-1 Monsieur Herman—
Herman & Katnip (6 m.)Nov. 25
E15-3 A Job for a Gob—Popeye (6 m.)Dec. 9
B15-2 Boo Kind to Animals—Casper (6 m.)Dec. 23
P15-3 Kitty Cornered—Noveltoon (6 m.)Dec. 30
E15-4 Hill Billing & Cooing—Popeye (6 m.) ...Jan. 13
M15-3 Animals-a-la-carte—Topper (10 m.)Jan. 27

RKO—One Reel

- 64203 Make Mine Memories—Screenliner (8 m.) Nov. 11
64304 Canadian Carnival—Sportscope (8 m.) ..Nov. 25
64204 Teenagers on Trial—Screenliner (8 m.) ...Dec. 9
64305 Headpin Hints—Sportscope (8 m.)Dec. 23

RKO—Two Reels

- 63602 Put Some Money In the Pot—
Wally Brown (reissue) (17 m.)Nov. 4
63202 Pal, Canine Detective—
My Pal (reissue) (22 m.)Nov. 11
63703 The Spook Speaks—
Leon Errol (reissue) (19 m.)Nov. 18
63503 Dig That Gold—
Edgar Kennedy (reissue) (17 m.)Nov. 25
63402 Bar Buckaroos—Whitley (reissue) (16 m.)..Dec. 2
63901 Football Headliners—Special (15½ m.)...Dec. 9
63704 In Room 303—
Leon Errol (reissue) (17 m.)Dec. 23
63504 Contest Crazy—
Edgar Kennedy (reissue) (17 m.)Dec. 30

Republic—Two Reels

- 5582 Dick Tracy's G-Men—
Serial (15 ep.) (reissue)Sept. 19
5583 Manhunt of Mystery Island—
Serial (15 ep.) (reissue)Jan. 2
Zorro's Black Whip—
Serial (13 ep.) (reissue)not set

Twentieth Century-Fox—One Reel

- 5533-5 Bird Symphony—Terrytoon (C'Scope)Aug.
5511-1 Foxed by a Fox—Terrytoon (7 m.)Aug.
5512-9 The Last Mouse of Hamelin—
Terrytoon (7 m.)Sept.
5534-3 The Little Red Hen—
Terrytoon (C'Scope) (7 m.)Oct.

Twentieth Century-Fox—C'Scope Reels

- 7518-4 That Others May Live—C'Scope (10 m.)..Sept.
7520-0 Gods of the Road—C'Scope (10 m.)Sept.
7521-8 Desert Fantasy—C'Scope (8 m.)Sept.
7513-5 Clear the Bridge—C'Scope (10 m.)Oct.
7522-6 Water Wizardry—C'Scope (7 m.)Oct.
7523-4 Carioca Carnival—C'Scope (9 m.)Nov.
7525-9 Queen's Guard—C'Scope (17 m.)Dec.
7524-2 Lady of the Golden Door—C'Scopenot set

Universal—One Reel

1954-55

- 1388 Against the Stream—Color Parade (9 m.) ..Oct. 10
1332 Hot and Cold Penguin—Cartune (6 m.)Oct. 24
1333 Bunco Busters—Cartune (6 m.)Nov. 25

(More to come)

Beginning of 1955-56 Season

- 2611 The Tree Medic—Cartune (6 m.)Oct. 24

Universal—Two Reels

- 2601 Mambo Madness—Featurette (15 m.)Nov. 24
2651 Ralph Rarteri & Orch.—Musical (15 m.) ..Nov. 28
2600 Nat King Cole Musical Story—
Musical (C'Scope) (18 m.)Dec. 25

Vitaphone—One Reel

- 3303 Fair and Wormer—
Blue Ribbon (reissue) (7 m.)Nov. 5
3724 Roman Legion-Hare—Bugs Bunny (7 m.)..Nov. 12
3602 Shark Hunting—Special (9 m.)Nov. 12
3705 Heir Conditioned—Elmer (7 m.)Nov. 26
3304 Mousemerized Cat—
Blue Ribbon (reissue) (7 m.)Nov. 26
3221 Springtime in Holland—
C'Scope Special (9 m.)Dec. 10
3706 Guided Muscle—Looney Tune (7 m.)Dec. 10
3707 Pappy's Puppy—Looney Tune (7 m.)Dec. 17
3402 So You Want To Be a Policeman—
Joe McDoakes (10 m.)Dec. 17
3305 The Foghorn Leghorn—
Blue Ribbon (reissue) (7 m.)Dec. 24
3708 One Froggy Evening—Cartoon (7 m.)Dec. 31
3803 Ozzie Nelson & His Orch.—
Melody Master (reissue) (10 m.)Dec. 24

3502 Fish Are Where You Find Them—

- Sports Parade (10 m.)Jan. 14
3725 Bugs Bonnets—Bugs Bunny (7 m.)Jan. 14
3603 Faster and Faster—Special (9 m.)Jan. 21
3306 Bone, Sweet Bone—
Blue Ribbon (reissue) (7 m.)Jan. 21
3709 Too Hop to Handle—Merrie Melody (7 m.)..Jan. 28
3403 So You Think the Grass is Greener—
Joe McDoakes (10m.)Jan. 28
3710 Weasel Stop—Looney Tune (7 m.)Feb. 11
3804 Carl Hoff & Band—
Melody Master (reissue) (10 m.)Feb. 11
3711 The High and the Flighty—
Merrie Melody (7 m.)Feb. 18
3503 Green Gold—Sports Parade (10 m.)Feb. 18
3726 Broomstick Bunny—Bugs Bunny (7 m.)Feb. 25
3307 I Taw a Putty Cat—
Blue Ribbon (reissue) (7 m.)Feb. 25
3712 Rocket Squad—Merrie Melody (7 m.)Mar. 10
3404 So You Want To Be Pretty—
Joe McDoakes (10 m.)Mar. 10
3604 A Neckin' Party—Special (9 m.)Mar. 17
3713 Tweet and Sour—Merrie Melody (7 m.) ...Mar. 24
3714 Heaven Sent—Merrie Melody (7 m.)Mar. 31
3308 Two Gophers from Texas—
Blue Ribbon (reissue) (7 m.)Mar. 31
3223 Time Stood Still—C'Scope SpecialMar. 17

Vitaphone—Two Reels

- 3101 Small Town Idol—
Featurette (reissue) (20 m.)Sept. 24
3001 Movieland Magic—Special (reissue) (19 m.)..Oct. 8
3002 The Golden Tomorrow—Special (17 m.) ..Nov. 5
3103 Dog in the Orchard—
Featurette (reissue) (20 m.)Nov. 19
3003 Behind the Big Top—
Special (reissue) (18 m.)Dec. 3
3102 It Happened to You—FeaturetteDec. 31
3004 They Seek Adventure—SpecialJan. 7
3005 Out of the Desert—SpecialFeb. 4
3006 Copters and Cows—SpecialMar. 3
3104 Picture Parade—FeaturetteMar. 24

NEWSWEEKLY NEW YORK RELEASE DATES

News of the Day

- 238 Wed. (E)Jan. 4
239 Mon. (O)Jan. 9
240 Wed. (E)Jan. 11
241 Mon. (O)Jan. 16
242 Wed. (E)Jan. 18
243 Mon. (O)Jan. 23
244 Wed. (E)Jan. 25
245 Mon. (O)Jan. 30
246 Wed. (E)Feb. 1
247 Mon. (O)Feb. 6
248 Wed. (E)Feb. 8
249 Mon. (O)Feb. 13
250 Wed. (E)Feb. 15
251 Mon. (O)Feb. 20
252 Wed. (E)Feb. 22

Paramount News

- 41 Wed. (O)Jan. 4
42 Sat. (E)Jan. 7
43 Wed. (O)Jan. 11
44 Sat. (E)Jan. 14
45 Wed. (O)Jan. 18
46 Sat. (E)Jan. 21
47 Wed. (O)Jan. 25
48 Sat. (E)Jan. 28
49 Wed. (O)Feb. 1
50 Sat. (E)Feb. 4
51 Wed. (O)Feb. 8
52 Sat. (E)Feb. 11
53 Wed. (O)Feb. 15
54 Sat. (E)Feb. 18
55 Wed. (O)Feb. 22

Warner Pathe News

- 43 Wed. (O)Jan. 4
44 Mon. (E)Jan. 9
45 Wed. (O)Jan. 11
46 Mon. (E)Jan. 16
47 Wed. (O)Jan. 18
48 Mon. (E)Jan. 23
49 Wed. (O)Jan. 25
50 Mon. (E)Jan. 30

- 51 Wed. (O)Feb. 1
52 Mon. (E)Feb. 6
53 Wed. (O)Feb. 8
54 Mon. (E)Feb. 13
55 Wed. (O)Feb. 15
56 Mon. (E)Feb. 20
57 Wed. (O)Feb. 22

Fox Movietone

- 4 Tues. (E)Jan. 3
5 Friday (O)Jan. 6
6 Tues. (E)Jan. 10
7 Friday (O)Jan. 13
8 Tues. (E)Jan. 17
9 Friday (O)Jan. 20
10 Tues. (E)Jan. 24
11 Friday (O)Jan. 27
12 Tues. (E)Jan. 31
13 Friday (O)Feb. 3
14 Tues. (E)Feb. 7
15 Friday (O)Feb. 10
16 Tues. (E)Feb. 14
17 Friday (O)Feb. 17
18 Tues. (E)Feb. 21
19 Friday (O)Feb. 24

Universal News

- 1 Tues. (O)Jan. 3
2 Thurs. (E)Jan. 5
3 Tues. (O)Jan. 10
4 Thurs. (E)Jan. 12
5 Tues. (O)Jan. 17
6 Thurs. (E)Jan. 19
7 Tues. (O)Jan. 24
8 Thurs. (E)Jan. 26
9 Tues. (O)Jan. 31
10 Thurs. (E)Feb. 2
11 Tues. (O)Feb. 7
12 Thurs. (E)Feb. 9
13 Tues. (O)Feb. 14
14 Thurs. (E)Feb. 16
15 Tues. (O)Feb. 21
16 Thurs. (E)Feb. 23

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Its Editorial Policy: No Problem Too Big for Its Editorial
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No. 2

THE TOA'S QUESTIONNAIRE

At a meeting with the trade press on Wednesday of this week, Myron Blank, president of the Theatre Owners of America, released for publication the text of a questionnaire sent to his membership inviting their views "as to the course of action and policies to be adopted" so that they can be conveyed to the TOA representatives who will testify before the Senate Small Business Subcommittee, which will hold hearings beginning February 2 on the problems of small exhibitors and on their complaints against distributor trade practices.

Blank disclosed that the TOA representatives at the hearings will include Albert Forman, president of the Oregon Theatre Owners Association; George Kerasotes, president of the United Theatres of Illinois; and Richard M. Kennedy, head of the Alabama Theatres Association.

The questionnaire seeks the TOA membership's viewpoints on nine topics, including Government regulation, product shortage, arbitration, trade practices, competitive bidding, the effect the decrees have had on exhibition, the expansion of circuits formerly affiliated with the film companies and admission tax reductions.

Under the topic of Governmental regulation, the members are asked to state their views on Federal control of the entire motion picture industry and of film rentals.

Under the heading of product shortage, they are asked if they find themselves faced with a shortage of product and, if so, "is this your Number one problem?" If this is not so, "what is your Number one problem?" They are also asked to state if they are in favor of the former affiliated circuits producing and distributing motion pictures and, "if you are, would you still be in favor if the 'former affiliates' were given the privilege of exhibiting the pictures they produced in their own theatres first, before placing them in general release?"

On the subject of arbitration, the members are asked if they are in favor of the principle of arbitration, and if they have any grievances "in the fields of clearances, runs, competitive bidding, failure to deliver a print on time, etc., which you have not, for one reason or another, started suit on, but which you might bring to arbitration if you had the opportunity to do so."

Under the subject of trade practices, six questions are posed:

1. Have distributors' higher film rentals forced you to increase admission prices?

2. Are you being forced to rent pictures through the process of distribution conditioning the rental of one feature picture on that of another or others, or on shorts or newsreels?

3. Have distributors forced extended playing time on you? Give examples.

4. Have you been asked to advance admission prices as a condition for getting a particular picture? Give examples.

5. Are pictures available to you only long after your former customary clearances?

6. What trade practices do you consider unfair? Please name the companies that indulge in these practices.

On the matter of competitive bidding, the exhibitors are asked, if they are in such a situation, whether the bidding was requested by them or forced upon them. They are also asked to state what competitive bidding practices they consider unfair.

Under the subject of the decrees in the Government's antitrust suit against the major film companies, the members are asked to state what effect the elimination of block-booking has had on the operation of their theatres, and whether or not they are in favor of the return of block-booking. They are also asked to state whether theatre divorcement has helped or hurt them, and to explain how in either case.

On the topic of expansion of the former affiliated circuits, the questionnaire points out that "some exhibitors are very audible in their objection" to such circuits acquiring additional theatres with court approval, "while others feel they would rather have the 'former affiliates' as competitors than independent circuits." The members are then asked to state whether or not they are in favor of such acquisitions and to give their reasons.

Two questions are posed in connection with the Federal admission tax reduction. The first asks if the member is in favor of pursuing a new tax elimination campaign, and the second requests that he state his views on the claim that gains derived from the 1954 tax reduction were confiscated by the distributors through increased film rentals.

The one thing that was not made clear by Blank in reply to questions put to him by the trade reporters is whether or not the membership's replies to the questionnaire will serve to dictate the policies formulated

(continued on back page)

"Wiretapper" with Bill Williams*(Embassy Pictures, Feb. 1; time, 80 min.)*

Because of the recent wide news coverage given to the illegal use of wiretapping, the subject matter of this melodrama lends itself to exploitation. It is, however, only moderately interesting and somewhat amateurish. Based on the true-life story of Jim Vaus, an electronics expert who sold his services as a wiretapper to a crime syndicate but changed his evil ways after listening to a sermon by Evangelist Billy Graham, the story follows a familiar formula that has been used to better advantage in countless other gangster films. Bill Williams, as Vaus, is competent enough within the limitations of the script, but Georgia Lee, as his distraught wife, leaves much to be desired. Worked into the proceedings is a rather lengthy sermon by Billy Graham. The direction is ordinary and the photography just fair. According to information that has reached this paper, the picture has been shown in different sections of the country under the sponsorship of church groups. Exhibitors who contemplate booking it would do well to make sure that it has not been shown in non-theatrical situations in their area.

Briefly, the story has Williams marrying Georgia after his release from an Army prison — a fact he conceals from her. He opens up a radio repair shop and in the course of his work becomes acquainted with a group of gangsters headed by Douglas Kennedy. The gangsters see considerable value in Williams when he discovers that their phone is being tapped, and they use his knowledge of electronics to carry on their nefarious activities and to protect them from rival gangsters. In due time Williams perfects a device to tap race track results transmitted by teletype, enabling him and a gangster crony to place bets with bookies on horses that had already won. These activities get him into trouble with Kennedy, who threatens to kill him unless he uses the device for the gang's benefit. By this time Georgia learns the truth about Williams' criminal activities and she persuades him to attend a meeting conducted by Billy Graham. Impressed by Graham's sermon, Williams renounces his life of crime, defies the gangsters and starts a new and wholesome life with Georgia.

It is a Great Commission Films production, directed by Dick Ross from a screenplay by John O'Dea, based on the novel "Why I Quit Syndicated Crime," by Jim Vaus.

Unobjectionable morally.

"Glory" with Margaret O'Brien, Charlotte Greenwood and Walter Brennan*(RKO, Jan. 11; time, 100 min.)*

Presented in Superscope and Technicolor, "Glory" shapes up as a pleasant and sentimental drama that should find its best reception among family audiences. Its running time, however, is much too long for what it has to offer. The story, which is set in the Kentucky bluegrass country, centers around people who are associated with thoroughbred race horses, and it offers a blend of human interest, romance and some music, with the heroine's horse winning the Kentucky Derby in the closing scenes. There is little that is novel about either the story or the characterizations, but it should prove acceptable to those who are not too demanding. Margaret O'Brien, who plays the lead, is most attractive as a grownup young lady, but she still clings to mannerisms that remind one of her status as a child

star. Her performance, however, is pleasing. The color photography is good, and the exterior backgrounds pleasurable to the eye:—

When a filly is foaled in the stable of Charlotte Greenwood, her grandmother, Margaret christens her "Glory" and believes strongly that the animal will become a champion. Miss Greenwood's shoestrapping operation has a tough time making ends meet, but Margaret retains her faith in the filly and at the same time falls in love with John Lupton, a young millionaire sportsman, who owned the largest stable in Kentucky. When "Glory" loses several races, Miss Greenwood enters the filly in a claiming race and it is acquired by one of Lupton's trainers without his knowledge. Margaret, heartbroken over losing the filly, unjustly accuses Lupton of unsportsmanlike conduct for acquiring it. Her peevishness is heightened by the fact that he was friendly with Lisa Davis, a society belle, who had obvious designs on him, and she begins dating Byron Palmer, a young bandleader, and becomes a soloist in his band. Meanwhile Lupton arranges secretly for the filly to be won back by Miss Greenwood in a poker game. Having no faith in fillies, Miss Greenwood gives "Glory" to Margaret, who enters her in the Kentucky Derby. Walter Brennan, an old-time trainer who had long been feuding with Miss Greenwood, takes "Glory" in hand and trains her to race properly, but, as Derby Day approaches, Margaret is unable to raise the entry fee. At the last moment, however, Margaret's many stable friends pool their resources and raise the necessary funds. In a thrilling race, "Glory" beats out Lupton's entry and captures the Derby, much to Lupton's delight. It all ends with Margaret and Lupton reunited, and with Lisa and Palmer getting set for a romance of their own.

It was produced and directed by David Butler, from a screenplay by Peter Milne, based on a story by Gene Markey. Family.

"Fury at Gunsight Pass" with David Brian Neville Brand and Richard Long*(Columbia, February; time, 68 min.)*

The abundance of melodramatic situations should keep the action fans interested in this Western-type program feature. Centering around a group of bank robbers whose scheme to rob a small-town bank is frustrated by their own double-crossing and by townspeople who gain the upper hand on them, the story, basically, is cut from a familiar pattern, but the action is loud and plentiful and the shooting and fighting are unrestrained. The players are not important from the marquee point of view but all come through competently in the robust performances demanded of them:—

Neville Brand, an outlaw leader, sends David Brian, his opportunistic lieutenant, to Gunsight Pass, a frontier town, to pose as a businessman and carry out his part in a clever plot to rob the local bank. Brian decides to carry out the robbery ahead of schedule and to abscond with the loot, but his plan is thwarted when he finds the bank closed because Richard Long, son of Addison Richards, the banker, was being married that morning. When the bank opens up after the wedding, Brian and several cohorts pull off the robbery and kill Richards in the process. Their escape is blocked by irate townspeople and, in the confusion, the satchel containing the stolen money falls into the hands of the greedy local under-

taker, a secret accomplice, who hides it in one of his coffins before a stray bullet kills him. Meanwhile Brian and his aides are captured, only to be freed by Brand and the rest of the gang, who take over the town at gunpoint. Determined to find out what happened to the money, Brand rounds up the citizens and threatens to kill one of them every half-hour until the money is turned over to him. Katherine Warren, the dead undertaker's wife, finds the stolen money in the funeral house and plans to run away with it. In the complicated events that follow, Brian kills Brand, who had discovered him to be a double-crosser, and he traces the money to Miss Warren, who was about to flee town in a funeral wagon under cover of a violent dust storm. She is thrown from the wagon and killed when the horse bolts and, during this upset, the townspeople, led by Long, gain the upper hand on the outlaws and round them up. With the money recovered and the prisoners jailed, the town resumes its peaceful ways.

It was produced by Wallace MacDonald, and directed by Fred F. Sears, from a story and screenplay by David Lang. Family.

"Three Bad Sisters" with Marla English, Kathleen Hughes and John Bromfield
(United Artists January; time, 76 min.)

This is the type of melodrama that offers exhibitors who are so disposed an opportunity to exploit sex angles accompanied by displays of sultry-looking women. As an entertainment, however, it is decidedly weak, for the story is so artificial and incredible that it barely holds one's interest. Moreover, the principal characterizations are distasteful, and the direction and acting are very ordinary. Of the three sisters around whom the story centers, one is a sadistic fiend with an insane lust to kill; the second is a malicious and amoral flirt; and the third, though more sympathetic, is also neurotic. The action is unpleasant throughout, for each of the two bad sisters plots against the other and against the good sister, and both end up in violent deaths. It is strictly adult fare, and at that best suited for those who are indiscriminating and morbidly inclined:—

Kathleen Hughes, the sadistic sister, and Marla English, the flirt, show no remorse upon hearing of the death of their millionaire father in an airplane crash. John Bromfield, the pilot, is cleared of responsibility for the accident even though it happened under suspicious circumstances. Kathleen, seeking to inherit her father's fortune for herself, contacts Bromfield and offers him a sizeable sum to make love to Sara Shane, her eldest sister, who was one of the executors of her father's estate, and to claim a half interest in a huge real estate development of her father's on the basis of a forged document. Bromfield accepts the proposition and promises to use his influence with Sara to help Kathleen control the estate. In the complicated events that follow, Bromfield really falls in love with Sara, marries her and tells her the truth about Kathleen's scheme. Meanwhile Kathleen, infuriated by Marla's efforts to seduce Bromfield, disfigures Marla's face in a violent attack and causes her to commit suicide. She then makes several attempts to bring about the deaths of Sara and Bromfield and, failing that, tries to cause a rift between them by pretending that she and Bromfield are having an affair. This deception drives Sara to attempt suicide by leaping into the ocean from a high

cliff. Bromfield rushes to her aid and manages to rescue her, but the demented Kathleen, in a desperate effort to stop him, dies in a car crash. With her unworthy sisters out of her life, Sara looks forward to a peaceful future with Bromfield.

It was produced by Howard W. Koch, and directed by Gilbert L. Kay, from a screenplay by Gerald Drayson Adams.

"There's Always Tomorrow"
with Barbara Stanwyck, Fred MacMurray
and Joan Bennett

(Univ.-Int'l., February; time 84 min.)

A mildly interesting domestic triangle drama that does not rise above the level of program fare. The story, which was produced once before by Universal in 1934, is a moody, soap-opera type of tale about a married man in his early forties who turns to a former sweetheart for understanding and affection when his wife and children neglect him and take him for granted. In addition to the fact that the story is "old hat" and filled with clichés, there is nothing distinguished about either the writing, direction or acting. A most unpleasant feature is the boorish behavior of the hero's 18-year-old son, who sulks in an objectionable manner when he misinterprets his father's friendship with his former flame. Although the story has an artificial quality and the overall mood is glum, it may appeal to many women:—

Fred MacMurray, a successful toy manufacturer, misses companionship because Joan Bennett, his wife, devotes most of her time to William Reynolds, their son, and Gigi Perreau and Judy Nugent, their teen-aged daughters. Left alone one evening when members of the family go out on different dates, MacMurray is visited by Barbara Stanwyck, a former sweetheart, now a fashionable dress designer, who had come to pay the family a friendly call. She becomes his companion for the evening. When Judy suffers a sprained ankle, Joan is prevented from joining MacMurray for a weekend at Palm Springs, where he had an appointment with a customer. There, by coincidence, he meets up again with Barbara, and they have a glorious time together on a purely platonic basis. At this point, MacMurray's son, accompanied by Pat Crowley, his girl-friend, arrives at the resort to join his father and draws the wrong conclusion when he sees him together with Barbara. He promptly informs Gigi, his sister, about the situation and, several days later, when MacMurray invites Barbara to his home for dinner, both children behave rudely because of their suspicions. The children's attitude, coupled with Joan's preoccupation with household duties, causes MacMurray to seek out Barbara again. He tells her that he loves her, explains that his life is empty, and asks her to remain in town until he works things out. Although in love with him herself, Barbara cannot see him forsaking his family. Matters come to a head when the children decide to visit Barbara for a showdown. After listening to their fears, she upbraids them for taking their father for granted and assures them that she will not break up their home. She then returns to New York, leaving the children with a new appreciation of both her and MacMurray.

It was produced by Ross Hunter, and directed by Douglas Sirk, from a screenplay by Bernard C. Schoenfeld, based upon a story by Ursula Parrott.

Family.

for the organization by the TOA board of directors. On the one hand, Blank stated that, on the matter of Government regulation, the organization will be governed by the wishes of the membership. On the other hand, he reaffirmed TOA's opposition to Federal control and took pains to explain that the questions asked of the members should not be taken as an indication of any change in TOA's firm stand against Government intervention in industry affairs.

Despite this lack of clarification, however, there is little reason to believe that the TOA leadership will find itself faced with the problem of reversing its policies, for, in reply to a question put by this writer, Blank stated that the wishes of the membership on the different questions will be decided on the basis of "majority rule." Questioned further, he admitted that by "majority rule" he meant that the membership's wishes would not be determined on the basis of individual replies, but on the basis of the number of theatres represented by the member filling out the questionnaire. In other words, if 10 members who represent, say, 1,000 theatres are against Government regulation, their opinions would be considered in the majority even though 500 other members, who represent only one theatre each, favor such regulation.

Blank stated to the reporters that the answers to the questionnaire will be compiled for presentation to the Senate Small Business Subcommittee, but on the basis of the TOA "majority rule" the results will represent, not the opinions of exhibitors who are small, independent businessmen and for whom the inquiry has been launched, but the opinions of powerful circuit owners who definitely belong in the category of big business and whose interests are diametrically opposed to the interests of the small theatre owners in many respects, particularly insofar as trade practices are concerned.

As stated in last week's issue, it should be anticipated that representatives of the big circuits, which seek to protect their favored and dominant position in exhibition, will do their utmost to weaken the case National Allied will present at the hearings in its efforts to secure relief from the intolerable conditions under which the small exhibitors are compelled to operate today. Whether the TOA questionnaire is a move in that direction will not be known until that organization's representatives testify at the hearings. But in view of the fact that TOA throughout its existence has consistently failed to take some positive action against trade practices that are threatening the small theatre owners with extinction, there is little reason to hope that it will offer testimony that will prove beneficial to the little fellow.

To repeat what has already been said in these columns, the forthcoming hearings offer to hard-hit exhibitors perhaps a last chance to fight for a square deal in conducting their businesses. The best way to help yourselves is to make known fully the abuses that are being practiced on you. This can be done by writing directly to Abram F. Myers, General Counsel, Allied States Association, 1131 Dupont Circle Building, Washington, D.C., or to Senator Hubert H. Humphrey, Chairman, Senate Subcommittee on Retailing, Distribution and Fair Trade Practices, Washington, D.C.

20th-FOX TAKES THE LEAD AGAIN

In the face of declining attendance and stiff competition from free home television, and at a time when the film business as a whole is generally lower than it was a year ago, 20th-Century-Fox, has announced that it is embarking on an amplified production program that will see 34 CinemaScope pictures produced in 1956 at an estimated cost in excess of \$70,000,000.

This is indeed one of the most ambitious undertakings by a single company in the history of the business, but even more important is the fact that it demonstrates complete faith in the future of the motion picture industry on the part of 20th-Fox's top executives.

Like the company's introduction of CinemaScope more than two years ago, this fabulous production program is a bold and aggressive attempt to meet the challenge of the times, and it comes at the moment when the company is readying its CinemaScope 55 process, which is being hailed by most all who have seen it as the most magnificent form of motion picture photography yet devised, with many predicting that it will prove to be a business stimulant comparable to the original CinemaScope.

The program should prove to be the strongest in the history of the company, for included in the list of major properties are nine Broadway stage hits, 14 of the nation's best-selling novels, and two of Rodgers and Hammerstein's most successful musical presentations — "Carousel," which is already completed and ready for release in February, and "The King and I," which is currently in production, and will be ready for release in September.

Al Lichtman, 20th-Fox's director of distribution, announced this week that the company plans to release 24 of the studio-produced pictures, at the rate of two per month, during 1956, and that other CinemaScope and standard dimension films will be acquired for release this year to assure the exhibitors of a steady flow of top-quality product. And, as can be expected, the company's amplified production and release schedule will be complemented by promotion plans of unprecedented scope, all under the able guidance of Charles Einfeld, vice-president in charge of advertising, publicity and exploitation.

20th-Fox's production and release of more, rather than fewer, pictures is a definite service to the motion picture industry in general and the exhibitors in particular. If some of the other film companies would follow 20th-Fox's lead, it would serve to inject new life and enthusiasm into the industry and the future outlook would again shine brightly for all concerned.

THE USUAL BUNK

In an interview published in the January 11 issue of *Film Daily*, Adolph Zukor, board chairman of Paramount, admonishes the exhibitors to "stop crying" and urges them to put "greater effort" into the merchandising of pictures rather than resort to complaining that there are not enough pictures and that theatres are not earning as much as they ought to from the exhibition of films.

A proper answer to Mr. Zukor is that the fewer pictures now being released by Paramount, coupled with the fact that it has been labeled the most disliked company because of unreasonable dealings, gives the exhibitors plenty of reason to "cry."

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CINEMASCOPE 55 AND CONFIDENCE IN THE FUTURE

The first of a world-wide series of 20th Century-Fox's new CinemaScope 55 process was held at the Roxy Theatre in New York on Thursday of this week before a huge gathering of exhibitors from all parts of the metropolitan area, as well as representatives from the different distribution companies, press, radio and television, and the highly enthusiastic applause given to the breathtakingly beautiful footage demonstrated left no doubt that those present considered it to be the most magnificent form of motion picture photography yet devised.

As reported in the November 12, 1955 issue of this paper, following the demonstration of this new development before an audience of exhibitors attending the National Allied convention in Chicago, pictures shot in this process are photographed on 55 mm film, which provides a frame area that is four times the area of the frame on the standard 35 mm film. This 55 mm negative is then reduced to a 35 mm CinemaScope print to enable all theatres to exhibit it with their present equipment.

CinemaScope 55 provides complete focus and definition at all times, regardless of the distance it is projected, and every scene is bright and sharp, totally free from all grain and from any distortions at the far edges as well as the top and bottom of the screen.

The demonstration reel, which will be shown in 58 other key cities in the United States during the next few weeks, differed from the one shown recently in New York, Los Angeles and Chicago in that, in addition to the scenes from "Carousel," highlight footage from "The King and I," the second production in this new process, was presented for the first time. Aside from the technical excellence of these scenes and the remarkable three-dimensional effect in some of them, their superior entertainment values brought forth resounding bursts of applause from the appreciative audience.

The "June is Bustin' Out All Over" song-and-dance sequence from "Carousel," staged outdoors along a Maine waterfront and against a beautiful harbor background, is one of the most sensational musical numbers ever filmed and is alone worth the price of admission. This Rodgers and Hammerstein's musical will be ready for release around Washington's Birthday.

The scenes from "The King and I," which is also based on the Rodgers and Hammerstein's hit musical play of the same name, brought audible gasps of wonderment from the audience because of the truly magnificent palace sets, which are masterpieces of imaginative beauty, against which the principals move

in distinctively colorful costumes. But aside from the magnificence of the settings and costumes, the scenes, which show the meeting of the English school-teacher (Deborah Kerr) and the King of Siam (Yul Brynner), her introduction to his many wives and children, and her singing the "Getting to Know You" number with the Siamese children who adore her, are so thoroughly delightful, warm and charming that the picture shows every promise of emerging as one of the finest entertainments ever brought to the screen.

In a brief talk before the demonstration, Spyros P. Skouras, president of 20th Century-Fox, pointed out that, though the country is enjoying the greatest prosperity in its history, the motion picture industry has not enjoyed its full share of this prosperity, mainly because of the unfair competition of television. He declared his belief, however, "that exciting new technical developments plus important screen subjects will have superiority over any other medium, when we offer the kind of entertainment you can't see elsewhere."

As proof of his company's confidence in the future, Mr. Skouras cited the fact that 20th-Fox will invest \$100,000,000 this year in the production, distribution and advertising of 34 CinemaScope productions, at least 24 of which will be released in 1956. He added that "this unparalleled investment and our introduction of CinemaScope 55 is an expression of our faith in the continuing prosperity of the American economy and the motion picture industry."

"I believe with all my heart that in the years that lie immediately ahead we can prosper as we never have before. We must never stand still. Today it is CinemaScope 55, which we could have exhibited in 55 millimeter projection as a roadshow attraction in a few theatres, but chose instead to reduce to 35 millimeter prints so that every theatre equipped for stereophonic sound can show it immediately with no equipment changes.

"Tomorrow it will be CinemaScope 55 in 55 millimeter. Not long after that we will bring you the most marvelous of all inventions, Eidophor. Who knows what wonders will follow that?"

Mr. Skouras concluded his remarks with a vow to devote himself to the "ever-expanding greatness of the motion picture," declaring that "the public is always entitled to the best that lies in our power to give them," and that "the best today is not necessarily the best tomorrow."

Unlike some other top film executives who come forth with optimistic statements from time to time but do nothing to support what they say, Spyros

(Continued on back page)

A SOUND PLEA FOR ORDERLY DISTRIBUTION

Speaking to the trade press at a luncheon meeting held last week, Leonard Goldenson, president of American Broadcasting-Paramount Theatres, and Edward L. Hyman, vice-president, strongly condemned the age-old practice followed by the distributors in pointing their best pictures for four major holiday periods — Easter, Fourth of July, Labor Day and Christmas — and leaving the pre-Easter, May, June and December periods generally barren of quality product.

Referring to the latter as "orphan periods," Hyman, in a prepared talk, specifically pointed to the May and June periods and contended that this should be the very time to come forward with quality pictures rather than withhold them. "Here is the season of the year," he said, "when the big TV programs have just gone off the air and we are confident that the release of the best pictures coupled with aggressive newspaper advertising and exploitation could very well make this period the best in the year."

"This past September," he added, "right after Labor Day, we saw quite a lull in business. We feel that it was the result of a combination of circumstances. The first and most effective factor was the reaction in the quality of releases which set in following the tremendous pictures which were released in July and August so that quality was lacking. On top of this the big TV programs came back on the air this year with a tremendous fanfare of advertising and exploitation. This is just another example of what will continue to happen until we all realize that we are in business every day of the year and must continue at all times to give our patrons the proper inducement. This is not different from the way department stores are operated. They do not rest after the big Christmas rush but follow it with their big January White Sales. We must also follow our biggest seasons with our own 'White Sales.' We should not have been caught without good product following Labor Day. We should have put our best foot forward with some of the better pictures of the year and coupled this with a bigger than ever advertising and exploitation campaign. There is no question in my mind that the lull we experienced would not have occurred if we had done this."

Mr. Hyman spoke in the same vein for the lull that takes place between Thanksgiving and Christmas.

Speaking of the "orphan periods" in general, Hyman pointed out that, as a result of the lesser grade pictures exhibitors are forced to play, many patrons get out of the movie habit and it takes more than one good picture to get them back into the habit. Moreover, he added, even the good picture that follows these poor periods does not do as well as it should do.

"The irony which is injected into this problem of orphan periods," he said, "is that on holidays like Easter, Fourth of July and Christmas there are at times more quality pictures available than can be absorbed."

Hyman declared that all segments of the industry must share the blame for this condition and that the cure lies in complete cooperation among them. He said that if production-distribution would be willing to release their top films during periods that, in the past, were not conducive to the greatest potential, exhibition, too, must gamble by guaranteeing maximum playing time and best terms.

Mr. Hyman then stated that the principal distributing companies have approved the plan and that all have given assurances that they will make every effort to supply a steady flow of top pictures properly spaced throughout the year. As evidence of their good intentions, Hyman cited their potential release schedules and pointed out that 332 pictures have been announced for release thus far in 1956.

Messrs. Goldenson and Hyman are to be commended for the forceful manner in which they have called attention to the need of orderly release schedules. If the distributors will follow through on their assurances, it should make for a far-reaching improvement in theatre attendance to the ultimate benefit of the industry as a whole.

"Postmark for Danger" with Terry Moore and Robert Beatty

(RKO, January 18; time, 84 min.)

A complicated but fairly good British-made program murder mystery melodrama is offered in "Postmark for Danger." The story, though involved, holds one in suspense throughout because the murderer's identity is not revealed until the closing scenes. Like most pictures of this type, suspicion is directed toward several of the characters, keeping the spectator guessing as to the identity of the guilty one who, as can be expected, turns out to be the one least suspected. The story has a number of obvious flaws, which may or may not be traced to the choppy editing, but these are not serious enough to interfere with one's enjoyment of the proceedings. Terry Moore is the only American player in the otherwise all-British cast and her name should help sell the picture in this country. In the film's favor is the fact that it is one of the few murder mystery melodramas to have been released in quite some time:—

Robert Beatty, a commercial artist, bids goodbye to Josephine Griffin, his model, who was preparing to marry Alan Cuthbertson, a wealthy man. Shortly thereafter he is joined in his apartment-studio by William Sylvester, his brother, who operated a charter plane service between England and the Continent. Their reunion is saddened by news that another brother, a London correspondent in Milan, had been killed in a car accident along with Terry Moore, an actress. While Sylvester flies to Italy to identify the body, Beatty is contacted by Henry Oscar, Terry's father, who commissions him to paint her portrait from a photograph. Beatty is next visited by a Scotland Yard inspector, who informs him that his brother's death was not accidental, and that a postcard on which had been sketched a bottle of wine and a woman's hand contained a clue leading to the killer. Late that night, while Beatty is out, Terry, very much alive but visibly shaken, enters his studio and finds Josephine, his model, murdered. She destroys her portrait, takes her photograph and hurries away. While Beatty visits the police and satisfactorily explains the discovery of his model's body, Terry carries on a fruitless search for her father. She finally calls upon Beatty, explains that his brother had been murdered by a diamond smuggling ring he was about to expose, and that the girl killed with him had been identified mistakenly as her. She further explains that her father was somehow unwittingly involved with the gang. In the complicated events that follow, Terry's father dies in a fall from his hotel window, and it develops that Sylvester is a member of the smuggling ring when he attempts, by force, to take from Beatty the incrimi-

nating postcard that had been mailed to him by the other brother before he had been killed. Sylvester, subdued and turned over to the police, admits membership in the gang but denies taking part in any of the killings. After more complications, the killer proves to be Cuthbertson, the dead model's fiance and head of the ring, who prepares to take Terry's life when she catches him ransacking Beatty's apartment for the postcard, which named the members of the gang in invisible ink. Beatty arrives on the scene in the nick of time and, in a battle to the death, kills the culprit. It ends with Terry and Beatty heading for the altar.

It was produced by Frank Godwin, and directed by Guy Green, who collaborated on the screenplay with Ken Hughes, from a story by Francis Durbridge.

Adult fare.

"Day the World Ended" with Richard Denning, Lori Nelson and Adele Jergens

(*American Rel. Corp., January; time, 80 min.*)

A moderately interesting science-fiction melodrama that should get by as a program filler on the lower half of a double-bill. As in most pictures of this type, the story is overly-imaginative in that it centers around seven persons who have somehow survived an atomic war that had destroyed all other human life on the Earth. It should prove acceptable, however, to the indiscriminating followers of science-fiction and horror screen fare, for worked into the proceedings is a three-eyed, ape-like "humanoid" monster, supposedly created by atomic radiation, who thrives on the forces that destroy human life and who is a constant threat to the surviving party. The rest of the story, which deals with the clash of the different personalities as they await an unknown fate, is unoriginal and only mildly suspenseful. The direction is adequate and so is the acting. The black-and-white photography, in Superscope, is good, but many of the scenes are in a low key:—

When the Earth is devastated by a series of atomic explosions, seven persons survive the holocaust in a home nestled at the bottom of a valley. Drawn together by chance, they include Paul Birch, a retired sea captain and owner of the house, who had selected the location because of its natural barriers against atomic death; Lori Nelson, his daughter; Richard Denning, a young engineer; Raymond Hatton, an old prospector; Touch Connors, a gangster, and Adele Jergens, his flashy blonde girl-friend; and Paul Dubov, a badly wounded victim of the blast. The captain takes command of the group to best meet the situation, but he clashes with the gangster, who seeks to take over the leadership. To add to the complications, the gangster makes unwelcome advances to Lori and earns a beating from Denning, who had fallen in love with her himself, and arouses the jealousy of Adele, who still loved Connors, despite his mean personality. The chief threat to the party, however, comes from the ape-like monster, which stalks in the vicinity. In the course of events, Dubov dies from his wounds; Adele is killed by Connors for interfering with his attempts to make love to Lori; the old prospector dies from radiation when he ventures out of the valley; and the captain becomes contaminated in an effort to save the old man. Fear grips the others when the monster carries off Lori, but Denning goes in pursuit of the creature. His battle against the monster is hopeless until a sudden rainfall, in which the creature is unable

to survive, destroys it. Denning and Lori return to the house just as her father kills the gangster, who had tried to overpower him. The captain dies shortly thereafter and, when the radio indicates that other persons had survived, Lori and Denning set out together to help rebuild mankind.

It was produced and directed by Roger Corman, from a story and screenplay by Lou Rusoff.

Not suitable for children.

"The Phantom from 10,000 Leagues" with Kent Taylor and Cathy Downs

(*American Rel. Corp., January; time, 80 min.*)

This melodrama attains the status of an "exploitation special" by reason of the fact that American Releasing Corporation is pairing it with "Day the World Ended" and offering the package to exhibitors as a "double shock show." As an entertainment, however, it shapes up as a weak and tedious science-fiction mish-mash that will barely hold the attention of even the most indiscriminating movie-goers. The chief fault with the picture is the fact that the story is a confused and illogical mixture of science-fiction, international spies, mystery and murder, burdened with so many complications that, after a while, the spectator does not understand what it is all about. Some thrills are provided by the murderous doings of an undersea monster who kills fishermen and skin-divers while guarding an atomic "death-ray" substance lying on the ocean floor, but it is not enough to offset the generally slow pace and the mediocrity of the whole. The direction is ordinary and so is the acting. Much of the photography is dark:—

The story opens with the violent death of a fisherman whose boat is overturned by the undersea creature. The body is found by Kent Taylor, a prominent oceanographer, and Rodney Bell, a Government agent; both had been assigned to the area to discover the cause of previous mysterious killings, and both take notice of the signs of atomic radiation on the fisherman's body. Venturing into the ocean's depths in a skin-diving outfit, Smith finds the creature guarding the atomic ray and barely escapes with his life. He becomes convinced that the monster is a mutant that resulted from atomic experiments, and he finds reason to suspect that it was created by Michael Whalen, a professor at the Pacific College of Oceanography, who was secretly carrying on research with atomic materials. He visits Whalen and informs him that the mutant and the ray were being sought by a foreign power. Whalen, however, scoffs at the idea that either exists. Meanwhile Smith falls in love with Cathy Downs, Whalen's daughter. In a sub-plot, it comes out that Philip Pine, Whalen's assistant, is working with Helene Stanton, a spy, to deliver the secret of the creations to her country, and that Vivi Jannis, Whalen's secretary, had been coerced by Pine into helping obtain the information. In the complications that follow, Vivi confesses the spy plot to Bell, the Government agent, after which she is murdered by Pine for exposing him. Pine and Helene are arrested. In the meantime an oil tanker explodes while cruising across the atomic ray. This tragedy brings Whalen to the realization of the havoc his creations had wrought. Using a time bomb, he goes underwater and destroys the ray, the creature and himself.

It was directed by Dan Milner, who co-produced it with Jack Milner from a screenplay by Lou Rusoff, based on a story by Dorys Lukather.

Unsuitable for children.

Skouras' remarks are more than mere words, for he has consistently backed up his statements with deeds. Two and one-half years ago, when the motion picture industry was floundering, his company, sparked by the strength and vision of his leadership, took one of the greatest gambles in theatrical history by introducing CinemaScope in a vast undertaking that called for the investment of many millions of dollars long before public acceptance of the medium. The fact that there are now more than 31,000 theatres throughout the world equipped to show Cinemascope pictures is positive proof that the medium has become a standard system on a global basis, but even more important is the fact that it gave the motion picture industry a decided life at the time when the business was at its lowest ebb.

Now that the industry finds itself faced once more with declining attendance, Skouras is again rolling up his sleeves and, to the tune of a \$100,000,000 investment, is wisely preparing to combat the industry's competitors with, as he puts it, exciting new technical developments and important screen subjects that will have superiority over any other medium.

It takes courage and vision to follow through on such a program, and the manner in which Skouras and his executive aides are dedicating themselves to the task rates the thanks and admiration of every person who makes his living out of the motion picture industry.

MYERS SCOFFS AT TOA QUESTIONNAIRE

Abram F. Myers, board chairman and general counsel of National Allied, has a low opinion of the questionnaire sent out last week by the Theatre Owners of America inviting the views of its members on trade practices and other matters for presentation to the Senate Small Business Committee, which has scheduled hearings beginning February 2 on exhibitor complaints against distributor sales methods and policies.

In a statement sent to this and other trade papers, Myers stated that he was "glad TOA has got around to consulting its members on important issues," but he expressed the opinion that "the questionnaire is obviously slanted in favor of the authors' personal philosophy and interest."

"The question relating to regulation of the entire industry," continued Myers, "is irrelevant and calculated to influence members in answering the one relating to regulation of film rentals."

"The questions relating to arbitration are so loaded as to be ridiculous."

"Why don't they ask the exhibitors whether they would like to arbitrate film rentals and selling policies? And why do not they invite their members to state what they think of the provision in the arbitration draft excepting 20 prereleased pictures per annum from arbitration and legalizing the prereleasing practice?"

More than a week has gone by since Mr Myers issued this challenge to the TOA leaders, whose silence on the matter indicates that they have no intention of accepting it. Are they fearful that the replies of their members will throw a monkey wrench into the policy-making machine controlled by the TOA board?

CINEMASCOPE 55 HAILED . .

That those who attended the CinemaScope 55 demonstration in New York were highly impressed by the process can be gleaned from the following typical comments of prominent industryites:

Sol A. Schwartz, President, RKO Theatres: "I was so enthused when first shown the 'Carousel' demonstration. Now that I have seen it again, it is even more wonderful. 'The King and I' defies description."

Grad Sears: "For color, sound and entertainment values, this tops anything in my experience."

Max Fellerman, Astor Theatre, New York: "A remarkable advancement in the world of entertainment."

Eugene Picker, Loew's Theatres: "Excellent! Photography as sharp as it can be."

Jack Cohn, Vice-Pres., Columbia Pictures: "Very good, wonderful, sensational."

William Heineman, General Sales Mgr., United Artists: "Magnificent . . . a vast improvement."

Phil Reisman: "The whole process is magnificent. It starts where others left off."

Ned E. Depinet: "Magnificent . . . I was never so impressed with anything in my life."

Jack L. Warner, Warner Bros. Pictures: "Great! Wonderful!"

Robert Coyne, COMPO: "Greatest I've ever seen. Not only the process but the two pictures give indication of being the best ever!"

James A. Mulvey, Pres., Samuel Goldwyn Productions: "I had heard advance reports that the new CinemaScope 55 process was good. After seeing this demonstration I don't hesitate to say that it is a great stride forward for the motion picture industry."

Malcolm Kingsberg: "This is the most thrilling thing I have ever seen on the motion picture screen."

HARRISON'S REPORTS suggests that those of you who have not yet seen the process attend one of the demonstrations that will be held in your area during the next three weeks. It will be, not only informative, but also a treat.

THE BIG MYSTERY

In May of 1954 the distributors and several of the exhibitor organizations (Allied excluded) got together to formulate an acceptable arbitration plan. Agreement on the plan was finally reached 16 months later, in September of 1955, and has since been approved by the distributors, the TOA and the ITOA of New York. The MMPTA of New York and the Southern California Theatre Owners Association, who participated in the negotiations, have rejected the plan. To this date the plan has not been submitted to the Department of Justice for necessary approval.

Questioned last week about the reason for the delay, Herman M. Levy, TOA's general counsel, shrugged his shoulders and admitted that he is at a loss to understand why it has not been submitted. Meanwhile *Motion Picture Daily* reports that the distributors' arbitration committee discussed at a meeting last week proposals for submitting the plan forthwith or holding it back for another course of action. This is indeed a peculiar way to treat a document that is supposedly designed to help solve many exhibitor problems. The exhibitors who were persuaded to depend on the plan rather than seek other means of relief are entitled to an explanation from their leaders.

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SATURDAY, JANUARY 28, 1956

No. 4

TOA SEES THE LIGHT

What is being described in industry quarters as a "bombshell" that has the distributors gnashing their teeth is the surprising disclosure this week that the Theatre Owners of America has withdrawn its approval of the arbitration draft and that it has decided to go along with National Allied in the demand for an all-inclusive arbitration system that will include the arbitration of film rentals and selling policies.

The announcement that TOA and Allied had formed a unified front with the approval of their respective boards of directors was contained in the following statement that was dated January 24 and issued by TOA headquarters in New York City:

"Rube Shor, president of Allied States, Myron N. Blank, president of TOA, Walter Reade, Jr., Horace Adams, vice-president of Allied States, Abram F. Myers, general counsel and chairman of the board of Allied States, and Herman M. Levy, general counsel of TOA, met in Washington, D. C. on January 18th, 1956 and adopted and signed the following platform:

"The undersigned representatives of Allied and TOA agree that the procedures set forth below represent their joint understanding, and that they will use their best endeavors to obtain, within one week from the date thereof, the approval of their respective boards of directors, to the following:

"That TOA will represent to the Department of Justice and to the Senate Select Committee on Small Business that it will approve a plan of all-inclusive arbitration, including arbitration of selling policies and film rentals; and, that Allied will join with TOA in urging to the Department of Justice and to the Senate Select Committee on Small Business that the theatre circuits, including the so-called divorced circuits, be permitted to produce and to distribute motion pictures with pre-emptive rights for their own theatres, which they now own, and legal replacements thereof, and not to theatres they may hereafter acquire.

"AND IT IS FURTHER AGREED that we shall use our best efforts to bring about these results."

"The platform has been approved by the Boards of Directors of TOA and of Allied States.

"Pursuant to the platform, Myron N. Blank, Rube Shor, Herman M. Levy, Abram F. Myers and Truman T. Rembusch met with the Department of Justice in Washington, D. C. today (24).

"TOA has notified the distributor representatives of the Drafting Sub-Committee that its Board, the members of whom were polled by telephone, has voted

temporarily to withdraw its approval of the Arbitration plan and to give the plan, in view of changed industry conditions, full consideration and reevaluation at its next meeting, commencing March 4th. Meanwhile, the appropriate officers of TOA have been authorized:

"1. To make every possible effort to broaden the scope of arbitrability so as to make arbitrable any and all issues arising out of the customary film licensing contract.

"2. To do everything possible to bring more product on the market.

"3. To do everything possible to stem the tide of ever-increasing film rentals, even to seeking the arbitration of film rentals.

"4. Especially in view of the acute seller's market which has developed since October, 1955, and because of harsh trade practices that have developed since that time, to withdraw approval, temporarily, of the proposed system of arbitration so that the entire matter may be reviewed and reevaluated at our Board meeting starting on March 4th, and that the interim period be used to attempt to accomplish all of the projects above outlined."

In view of the fact that there has been a definite rift between Allied and TOA ever since their joint efforts last year to secure relief from harsh distribution practices were unsuccessful and they went their separate ways because of divergent policies, their decision to once again form a common front comes not only as a surprise but also as welcome news to exhibition, for there was never a more dire need than the present for exhibitors to create a solid front on a national basis in the effort to correct the many current evils that threaten to put them out of existence.

There are, of course, all sorts of rumors floating around industry circles as to the reason for TOA's change in attitude toward the proposed arbitration draft. According to one rumor, the deal was made to gain Allied support in the campaign for elimination of the Federal admission tax, which now affects more TOA than Allied theatre owners. Another rumor is that the large circuits, particularly the former affiliated circuits, which make up the bulk of TOA's membership, engineered the deal to gain Allied's important support in their effort to engage in film production so as to fill the product requirements of their theatres and at the same time, by virtue of their own product supply, be in a position to combat the unreasonable film rentals and the inequitable conditions of licensing now imposed upon them by the distributors.

(continued on back page)

**"The Court Jester" with Danny Kaye
and Glynis Johns**

(Paramount, March; time, 101 min.)

Good slapstick entertainment is offered in this latest Danny Kaye comedy, which has been photographed in Technicolor and VistaVision. Set in the days of medieval England, the story is a burlesqued version of a usual knight-in-armor tale, replete with swashbuckling swordplay, damsels in distress, heroic rogues and dastardly villains. It is a completely nonsensical tale, but it serves as an ideal framework for the comedy talents of Danny Kaye who, as a lowly member of a band of patriotic rogues devoted to restoring the crown to the true king, an infant, gains entry to the palace of the tyrant king by impersonating a famous court jester and, after a series of wild misadventures, manages to bring about his downfall. At such times as Kaye is off the screen, the proceedings tend to become somewhat dull. Fortunately, however, he is in front of the cameras most of the time, and the manner in which he gets himself involved in court intrigues, alternately becoming a coward or a hero because of an hypnotic spell put over him by a witch, keeps one laughing throughout. Several songs have been worked into the story, giving Kaye ample opportunity to sing in his inimitable style. Glynis Johns makes a pert heroine as Kaye's hoydenish co-plotter and sweetheart, and Basil Rathbone is every inch a villain as a scheming nobleman. The production values are lavish and, although the picture itself is a spoof, it has all the pomp and pageantry generally associated with pictures of this type:—

With England having fallen under the hand of a tyrant king (Cecil Parker), a gang of patriots, known as the Black Fox Gang, seek to depose him and to restore to the throne the real king—a royal waif, the only remaining member of the true royal family, who was being cared for by the gang. To carry out the plan, Kaye, an eager but inept member of the gang, is selected to impersonate a famed court jester, who had been captured by the gang while on his way to the palace. The object of his masquerade was to gain entry to the palace and to steal the king's key to the castle so that the Black Fox gang could gain entrance and, by a coup, restore the infant to the throne. Glynis Johns, a daring member of the group, is sent along with Kaye to assist him in the effort. Once in the palace, Kaye makes a favorable impression on the king, but through odd circumstances he gets certain signals crossed and rapidly becomes involved in a series of misadventures in which he unwittingly cooperates with Basil Rathbone, a scheming nobleman who sought the throne for himself; with Mildred Natwick, a witch who puts him under an hypnotic spell; and with Angela Lansbury, the king's wilful daughter, who makes him the object of her affections, in spite of the fact that the king had arranged her marriage to James Robertson Justice, a powerful Scot war lord. Angela's refusal to marry Justice leads the war lord to challenge Kaye to a joust, and this in turn compels the king to make Kaye a knight so that the duel could take place. Glynis, who had managed to become a "favorite" of the king, notifies the Black Fox gang to launch a surprise attack on the day Kaye and Justice meet in a duel to the death. In the whacky events that follow, Kaye, through his armor being

magnetized by a chance bolt of lightning, manages to defeat the war lord while the Black Fox gang subdue the king and his forces and restore the infant king to the throne.

It was written, produced and directed by Norman Panama and Melvin Frank.

Fine for the family.

**"Joe Macbeth" with Paul Douglas,
Ruth Roman and Bonar Colleano**

(Columbia, February; time, 90 min.)

Produced in England, this gangster melodrama's claim to novelty is that it uses for its plot structure the basic story outline of William Shakespeare's grim tragedy, "Macbeth." The overall result, however, is not unusual, for what emerges is a routine, unconvincing racketeer picture in which the second in command of a tough New York mob, egged on by his ambitious wife, murders the top mobster to gain control of the gang and is forced to continue the killings to retain his supremacy. It is all made up of standard, unpleasant ingredients and characterizations, and will appeal chiefly to those who find murderous underworld doings entertaining. It is apparent that the producer intended the film to appeal also to the arty-minded because it is a modern paraphrase of Shakespeare's tragic play, but such patrons probably will scoff at it as a pretentious bore:—

Paul Douglas, member of a powerful New York gang headed by Gregoire Aslan, becomes the gang's second in command after carrying out orders to eliminate Philip Vickers, Aslan's chief lieutenant. Shortly thereafter, Douglas marries Ruth Roman, an ambitious woman, who warns him that all previous lieutenants had been eventually eliminated and that he would suffer a similar fate unless he murdered Aslan and took over the gang's leadership. Douglas rejects the idea, but Ruth's persistence finally overcomes his scruples and he stabs Aslan to death one night while he enjoys a moonlight swim. Douglas immediately takes command of the gang and drives his men hard. Bonar Colleano, one of the gang, becomes resentful, and Sidney James, his father and Douglas' chief aide, tries to protect him from Douglas' wrath. Douglas imports two assassins to get rid of Colleano, but they bungle the assignment and kill James instead. Later, when Douglas gives a party for the gang members, he is shocked when Colleano shows up alive, and his nerves go to pieces in the belief that he is seeing the ghost of James. To stop Colleano from seeking revenge, Douglas orders the two bungling assassins to kidnap Colleano's wife and child, but they botch up his orders once again and kill them instead. Colleano, now intent on vengeance, gains the support of the rest of the gang and sets out to eliminate Douglas in his own home. Douglas, deranged with fear, shoots wildly to protect himself from the unseen Colleano and in the process kills Ruth before he himself is mowed down. The killing puts Colleano in a position to become the new gang boss, but realization of the dreadful carnage that goes with the job fills him with remorse, and he foregoes his opportunity.

It was produced by M. J. Frankovich, and directed by Ken Hughes, from a screen play by Philip Yordan.

Adult fare.

**"Anything Goes" with Bing Crosby,
Donald O'Connor, Mitzi Gaynor, Jeanmaire
and Phil Harris**

(Paramount, rel. date not set; time, 106 min.)

Photographed in Technicolor and VistaVision, "Anything Goes" emerges as a consistently entertaining, if not outstanding, blend of music, dancing, comedy and romance, loosely based on the 1935 Broadway musical play of the same title and retaining six of Cole Porter's songs, including, "Anything Goes," "Your the Tops," "It's D'Lovely," "I Get a Kick Out of You," "All Through the Night" and "Blow, Gabriel, Blow." It was produced once before by Paramount in 1936, with Bing Crosby and Ethel Merman in the leading roles, but other than the title there is little resemblance, story-wise, between this and the 1936 version. The least important of the film's assets is the flimsy backstage plot, but it serves well enough as a means to introduce the different production numbers and as a framework for the comical antics of Bing Crosby and Donald O'Connor, who are ably abetted by Mitzi Gaynor and Jeanmaire, with whom they become romantically entangled. The picture is at its entertaining best in the song and dance numbers, which are plentiful and which are put over in fine style by the principals, either singly, as duets or foursomes. The production values are fairly lavish without being opulent, and the color photography is first-rate:—

What there is to the story has Crosby, a top musical comedy star, teaming up with Donald O'Connor, a star in his own right, for a new Broadway musical to be produced in association with Kurt Kaszner. Both Crosby and O'Connor leave separately for vacations in Europe, with the understanding that Crosby is to sign up a leading lady if he finds one suitable for the part. In London, Crosby catches a musical show and is so impressed by the talents of Mitzi Gaynor, its star, that he immediately signs her for the lead in his own show. Complications arise, however, when Crosby joins O'Connor in Paris and learns that he had signed Jeanmaire, a glamorous French star, thus giving their show two leading ladies when only one was required. Crosby tells O'Connor bluntly that he will have to cancel the contract with Jeanmaire, but O'Connor, attracted to her, does nothing about the situation and permits her to board the home-bound boat on which Crosby and Mitzi, too, are passengers. The problem of concealing from each girl the news that the other had been signed for the leading role becomes even more complicated when Crosby falls in love with Jeanmaire and a romance develops between O'Connor and Mitzi. This leads to a series of misunderstandings in which both girls learn the truth in a manner that causes them to question the sincerity of their respective sweethearts, but after numerous difficulties their problems are solved amicably, and the closing sequence finds both girls starred in the show which, of course, turns out to be a smash hit. Worked into the proceedings is a family problem concerning Mitzi's father, a convivial but shady character played by Phil Harris, who is wanted in the United States for income tax evasion.

It was produced by Robert Emmett Dolan, and directed by Robert Lewis, from a story and screen play by Sidney Sheldon.

Family.

**"Cash On Delivery" with Shelley Winters,
John Gregson and Peggy Cummins**

(RKO, January 25; time, 82 min.)

Although its mood is gay and lighthearted, this British-made program farce is no more than mildly amusing and its box-office chances will depend heavily on the drawing power of Shelley Winters, who is the sole American player in the cast. Centering around a brassy American girl who stands to inherit two million dollars from a deceased uncle provided her ex-husband does not become the father of a son by a certain date and hour, the story offers a collection of anticipated farcical situations, most of which are not as funny as they are intended to be, and some of which are more silly than comical. Miss Winters, as the calculating ex-wife who plans to vamp her way back into her former husband's affections to insure her security in the event he gets the inheritance, has some good comedy lines that she puts over in good style, but her performance as a whole leaves much to be desired. At times, her acting is so frantic that she looks foolish rather than funny. Another drawback, insofar as American audiences are concerned, are the thick accents of some of the British character players. Not much can be said for the direction:—

Upon learning the terms of her uncle's will, Shelley, a Broadway night-club singer, sails for London to search for John Gregson, her ex-husband. She eventually locates him in a small village, broke and in debt, and desperately in need of funds to finish a musical score for a film producer. To add to his troubles, Peggy Cummins, his wife, was expecting their first child momentarily. Ignorant of Gregson's remarriage, at first, Shelley tries to win him back, but she soon learns about Peggy. Before long Gregson learns the true reason for Shelley's visit. Later, they all learn that Shelley's divorce in Bolivia was not legal, and Peggy becomes distraught in the realization that she cannot be considered Gregson's wife. The mixups of false alarms, accusations and upheavals keep all concerned on a merry-go-round, and when Gregson does not become a father by the time the deadline passes, Shelley is exuberant. Her joy is shortlived, however, when she learns that Gregson still had five hours to meet the deadline because of the time difference between New York and London. Added to this complication is the news that the marriage of Shelley and Gregson was not legal in the first place. Peggy's baby is born in the midst of this confusion and it proves to be a girl. While Shelley crows with delight over the fact that it was not a male child, a second baby is born and this time it is a boy. The happy parents show their good will by agreeing to share half the inheritance with Shelley, but this plan has to be discarded when word arrives that Gregson had not met the deadline because of New York's daylight saving time. Shelley then proves her big-heartedness by agreeing to split the inheritance, which now becomes hers.

It was produced by Peter Rogers and Ben Schrift, and directed by Muriel Box, from a screen play by Mr. Rogers.

Adult fare.

Regardless of these and other rumors, however, HARRISON'S REPORTS prefers to believe that the TOA change in policy was motivated principally by the realization on the part of its present administration that conditions for the exhibitors have gone from bad to worse; that the TOA efforts to solve exhibitor problems by "friendly discussions" with the distributors have been unproductive of relief; and that the scope of the proposed arbitration plan keeps the avenues of relief as narrow as possible and is, therefore, impractical.

It is indeed unfortunate that TOA has permitted so many precious months to go by before coming to the realization that its "friendly approach" policy, though desirable, is ineffectual in practice, but it is to the credit of the present TOA leaders that they have recognized the need for a change in policy and that they had the courage to do something about it, even though it was a bitter pill to swallow.

The important thing about TOA's decision to withdraw its approval of the proposed arbitration draft and line up with National Allied in the demand for all-inclusive arbitration, is that its change of policy creates a solid exhibitor front almost on the eve of the hearings scheduled for February 2 by the Senate Small Business subcommittee. It can be anticipated that the Southern California Theatre Owners Association, which rejected the plan and which will be represented at the hearings, will align itself with Allied and TOA.

Up to this point, the TOA policy gave one reason to believe that the organization's representatives, in testifying at the hearings, would do their utmost to weaken the case National Allied will present against distribution, but now that TOA has seen the light there is every reason to believe that its representatives' testimony will serve to strengthen the Allied case, even if they do not go along with Allied's proposal for Government regulation of film rentals.

To be considered also is the possibility that Allied itself may withdraw its proposal for Federal control of film rentals if, as a result of the testimony offered by itself, TOA and the SCTOA, distribution comes to the realization that it had better agree to arbitration of film rentals and selling policies before the Government steps in to create order out of chaos.

IT MUST BE GOOD!

Up to press time, there has been no official distributor reaction to TOA's reversal of its arbitration stand. Meanwhile, it has been reported that the sales managers subcommittee on arbitration, headed by Al Lichtman, 20th Century-Fox's director of distribution, was scheduled to meet on Friday (27) to discuss the matter, after which a statement would be issued.

According to the daily trade papers, however, there has been no lack of unofficial distributor reaction, and such as has been reported indicates that the distributors are decidedly unhappy over the TOA surprise move.

For example, *Film Daily*, which refers to the news as a bombshell that was exploded at distribution's doorstep with no advance warning, quotes an unnamed key distribution executive of a major company as denouncing the TOA-Allied move as "a stinking deal" and "a cheap sellout."

Motion Picture Daily reports that distribution circles registered "bitter disappointment" at the TOA's about-face on arbitration, calling the action "shameful." Also quoting an unnamed sales executive, that trade paper reports that he described the points of agreement reached between Allied and TOA as "a trade made in the market place of thieves," and contended that each organization had "turned traitor to their own causes." He added that TOA has "traded its honor for a mess of pottage," and likened the TOA-Allied pact to the Nazi-Russian non-aggression pact of 1939, predicting that there will be a similar break-up of the peace negotiated in Washington by the TOA and Allied leaders.

Assuming that the reports in these trade papers are accurate, and assuming also that the expressions credited to the unnamed distributor executives reflect the true feelings of distribution in general, one cannot help but come to the conclusion that their intemperate remarks indicate that the Allied-TOA pact must be good for the exhibitors. Otherwise, they would not be so upset.

O'DONNELL TO LEAD TAX CAMPAIGN

Robert J. O'Donnell, the popular exhibitor leader from Dallas, has been named national chairman of the industry's campaign for relief from the Federal admission tax at a meeting this week of the COMPO tax campaign steering committee.

In accepting the appointment, O'Donnell told a trade press conference that he firmly believed that any time is a good time to ask for tax relief, and that unless a consistent effort is made to remove the admission tax the industry will live to regret it, because silence and inactivity will indicate to the nation's lawmakers that the tax is not a burdensome one.

Referring to National Allied's announced opposition to a tax drive at this time, O'Donnell stated that Allied's support is definitely needed to put over the campaign, and that he was hopeful that his strong friendship with many Allied leaders will help him to induce that organization to reconsider its stand. He made it clear, however, that if Allied refuses to reconsider its position, the campaign will be prosecuted to the fullest extent without its help.

In expressing hope that a tax campaign this year will be fruitful, O'Donnell pointed to the fact that the statistics furnished to Congress by the industry in the last campaign proved to be amazingly accurate. This, he declared, will enable us to go to Congress with "clean hands" and for that reason we should not have much difficulty in presenting our story.

O'Donnell's confidence was supported by Robert W. Coyne, one of the three COMPO co-chairmen, who told the press conference that he had been assured by Congressional leaders that sympathetic consideration will be given to the industry's plea for tax relief at the current session of Congress.

A rather significant point made by O'Donnell was that total elimination of the admission tax would cost the Treasury Department only \$80,000,000, which he considered to be an insignificant sum in view of the fact that anticipated Federal revenues may not only result in a balanced budget but also in a surplus.

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SATURDAY, FEBRUARY 4, 1956

No. 5

MEYERS REVIEWS TOA-ALLIED DEAL

(Abram F. Myers, board chairman and general counsel of National Allied, has issued the following bulletin to his membership under date of January 31.)

An area of agreement

Allied and TOA leaders in an informal exchange of views on the state of the theatre business found themselves in agreement on two points:

1. The film shortage is the most serious problem facing exhibitors today.
2. Arbitration to be effective should include arbitration of film rentals and selling policies.

On point 1 it was conceded that efforts by both organizations to stimulate production by such devices as the Makelim Plan and EFG had not been successful. The only potential source of additional films appeared to be the major theatre circuits which are themselves suffering from the shortage and have the capital and credit with which to go into production.

The immediate obstacle is that the divorced circuits are hobbled by the decrees in the Paramount Case and cannot branch out into production without the consent of the Department of Justice. It developed that those circuits, or some of them, had been in touch with the Department on this question but had received no encouragement on the point, which is vital from their point of view, that they have priority on their own pictures in their own theatres.

On point 2 it was agreed that arbitration of everything contained in a film contract, including rentals and sales policies, is desirable and is what a majority of the exhibitors want.

Accordingly the leaders agreed to poll their respective boards on a proposal to jointly present their views as above set forth to the Department of Justice and the Senate Select Committee on Small Business. The poll was conducted by telephone. Both boards having approved, Allied and TOA leaders presented their views to the Department of Justice on January 24. They acted with such promptness because it then appeared that the Small Business Committee hearings would start on February 2.

It was not expected that the Department would be in a position to give answers at that time. The Department's representative appeared to think well of the proposal to unleash the circuits to enable them to relieve the product shortage. He did not react so favorably to the suggestion that the Department recommend to the film companies and the Small Business Committee that film rentals be included in the arbitration plan. Both questions were taken under advisement and Allied and TOA will be notified when the Department is ready to talk.

Do the distributors really want to arbitrate?

There is honest doubt in the minds of some of the exhibitors who participated in the arbitration negotiations, as to whether the film companies really want an arbitration system. During the negotiations the distributor representatives always sought to make it appear that it was the exhibitors who were pushing for arbitration and that it was pretty magnificent of the distributors to condescend to meet with them.¹

They took Allied's withdrawal from the negotiations very calmly and it was not until the Senate Small Business Committee began hearings the following year that they clutched the Keough-Schimmel draft to their bosoms and declared their undying love for it.

The motive behind the switch was so transparent that it is amazing anyone was fooled by it. They wanted to smear Allied and, especially its General Counsel, for daring to testify before that Committee. Their professed devotion to arbitration before Senator Schoeppel's Subcommittee was a little ludicrous to those who were close to the situation.

The Subcommittee's report recommending that a further attempt be made to agree on arbitration was issued August 3, 1953. Eric Johnston delayed until February 10, 1954 before calling for another go at it. He stipulated that negotiations should get under way within 60 days. Actually it was much longer than that before a meeting was held and thereafter the conferees dawdled through 1954 and most of 1955.

Late in 1955, with the hearings before the Humphrey Subcommittee in the offing, the distributors again become enamored of arbitration. Overnight it again became a "must." We do not know what happened among the conferees but our impression is the new draft was a forced draft; that its emergence from the conference room was precipitate, to say the least. The film companies no longer made any attempt to disguise their purpose.

They wanted to clear their skirts before the Senate Small Business Committee by pointing out that they had done all they could to carry out the 1953 recommendation and that only Allied is to blame that no arbitration system has been set up.

Then the roof fell in

Our New York informants tell us they have never seen such fury as was displayed by the film executives when TOA released a statement saying it had withdrawn its support from the current draft and would work for a system that includes arbitration of film rentals and selling policies.

According to Motion Picture Daily (1/25/56) distribution circles registered "bitter disappointment," calling TOA's action "shameful." "A few distribution officials roundly condemned TOA." But, the writer hastened to explain, "All officials declined the use of their names..."

Having thus protected themselves against liability or even rejoinder these knightly gentlemen moved on from abuse to scurrility. One of them, referring to the points of agreement between Allied and TOA, described them as "a trade made in the market place of thieves."

"He went on to liken the present TOA-Allied pact to the Nazi-Russian non-aggression pact of 1939... TOA, he added, has traded its honor for a mess of pottage."

Not to be outdone by its contemporary, Film Daily also angled for anonymous statements among its advertisers and landed a sculpin (1/25/56):

"One voice, that of a key distribution executive of a major company, was raised in denunciation of the action which he characterized as 'a stinking deal' and 'a cheap sellout.'"

And this anonymous Chevalier Bayard spoke feelingly of honor:

"What a low level of honor when one organization seeks advantage at the expense of the whole industry."

In view of the record, anyone who thinks that all this sound and fury represents grief over the setback to arbitration should have his head examined. The distributors are enraged merely because they cannot now run to the Subcommittee with the draft and say that everybody wants it but Allied.

(Continued on back page)

"Miracle in the Rain" with Jane Wyman and Van Johnson

(Warner Bros., March 3; time, 107 min.)

This romantic drama is soap-opera stuff, the kind that will appeal mainly to the tear brigade among movie-goers who enjoy a standard woman's magazine story plot. Its tale of a romance between a lonely New York stenographer and an equally lonely soldier is tender and moving in spots, but on the whole it is doubtful if the males, particularly the action fans, will find it to their liking, for it is a long drawn out conversation piece. Moreover, the story is filled with incidents and by-plots that have little or no bearing on the main theme, with the result that one's attention wanders from the screen. Jane Wyman and Van Johnson turn in sensitive performances in the leading roles, and their drawing power at the box-office is the film's biggest asset:—

Set in New York City in 1942, the story depicts Jane as a quiet and timid stenographer, who leads a drab homelife with Josephine Hutchinson, her mother, a sad-eyed woman who lived in a dazed condition ever since William Gargan, her husband, walked out on her 10 years previously. One rainy day at quitting time, Jane, her arms filled with bundles, finds herself aided by Johnson, a forward but pleasant soldier, who invites himself to dinner at her home when she cannot accept his invitation to dine out. It proves to be a case of love at first sight, despite the misgivings of her mother, and in the several weeks that pass they have many happy times together going out on different dates. Their romancing comes to an abrupt end when Johnson receives orders for shipping overseas and has time for no more than a hasty farewell on a street corner. Jane writes to him daily, and her first word about him comes when a buddy notifies her that he had been killed in action. Heartbroken, she loses her desire to live, does not take care of a cold and becomes deathly ill. One night, in the midst of a violent rainstorm, she leaves her sick bed to visit an understanding priest in St. Patrick's Cathedral, and on the steps of the church she hears Johnson, whose spirit appears before her and tells her not to grieve because love never dies. She collapses on the steps and is found by the priest clutching in her hand a good luck piece she had given to Johnson before his departure. Worked into the proceedings is the reconciliation of Jane's parents, and the "wolfish" antics of Fred Clark, Jane's employer.

It was produced by Frank P. Rosenberg, and directed by Randolph Mate, from a novel and screenplay by Ben Hecht. Family.

"The Killer Is Loose" with Joseph Cotten, Rhonda Fleming and Wendell Corey

(United Artists, February; time, 73 min.)

Although it is bolstered by cast names that should mean something on the marquee, this suspense melodrama does not rise much above the level of routine program fare. Its tale about an escaped convict who sets out to murder the wife of a detective in revenge for the accidental killing of his own spouse by the police, has elements of suspense that may prove fairly effective to those who are not too concerned about story values. Others, however, probably will find it only moderately tense, for it is handicapped by a plot that fails to strike a realistic note. Moreover, the direction is not all it should have been, and the performances of Joseph Cotten, as the detective, and Rhonda Fleming, as his endangered wife, lack conviction. Wendell Corey does capable work as the neurotic villain, but his performance is not enough to overcome the mediocrity of the script:—

Assigned to investigate a bank holdup, the detective team of Joseph Cotten and Michael Pate find conclusive evidence that it was engineered by Wendell Corey, a teller at the bank. Corey puts up a fight when the police arrive at his apartment to arrest him, and during the tussle his wife is accidentally shot to death. Sentenced to a prison term,

Corey vows in court that he will one day avenge himself on Cotten for the death of his wife. Corey escapes from prison some two years later, and when Cotten learns the news he remembers Corey's vow and realizes the danger to Rhonda Fleming, his wife, who was expecting a child. Keeping the news from Rhonda, Cotten uses a pretext to get her to stay at Pate's home, after which he returns to his own home to await Corey. Meanwhile Corey, after resorting to several murders, manages to get into the city, despite a police blockade, and eventually heads for Cotten's home disguised as a woman. By this time Rhonda learns that Corey was after her and that Cotten, aided by his fellow officers, was sitting in for her as bait. She rushes back to her home and arrives in the neighborhood at the same time as Corey, who recognizes her and stalks her on the street. Through alert police work, Rhonda escapes with her life while Corey is shot dead by Cotten.

It was produced by Robert L. Jacks, and directed by Budd Boetticher, from a screenplay by Harold Medford, based on a story by John and Ward Hopkins.

Adults.

"Battle Stations" with John Lund, William Bendix and Keefe Brasselle

(Columbia, February; time, 80 min.)

A good melodrama dealing with life aboard a U.S. Navy aircraft carrier, and with the part it took in the war against Japan. Some thrilling library battle shots have been blended with the staged action so expertly that one is prone to believe that these fighting scenes were taken for the purpose of the picture. Life aboard the carrier, with its petty problems of the crew members, is presented in a natural and interesting way, and there are many human touches. The best acting is done by Jack Diamond when he calls on Richard Boone, the carrier's captain, to plead the cause of William Leslie, an ensign who had been grounded unjustifiably. There is much comedy relief all the way through. On the whole, the picture ought to go over well where service pictures are liked, and can be played in such situations even as the top feature:—

Boarding the carrier for active duty as a chaplain, John Lund, a Jesuit priest, is escorted around the ship by William Bendix, the Chief Bos'n. Among the young men he meets is Keefe Brasselle, a tough and cocky fellow, with no illusions and no faith, who had soured because he had not received a promotion due him. Lund, a student of human nature, sees possibilities of rehabilitating Brasselle. To keep the crew in top fighting form, Boone, the Captain, puts them through an exhaustive training course. Brasselle gets into a fight with Bendix and, believing that Bendix had reported the insubordination, boasts to Lund that he will be put off the ship when it docks at Pearl Harbor. He is surprised when Lund informs him that Bendix had not reported the incident. During a mock battle, William Leslie, an ensign, disobeys orders and lands his plane aboard the ship after discovering a fuel leak. Boone reprimands him for endangering the lives of all aboard and orders him grounded. Later, the carrier joins a huge task force assembled for a pre-invasion attack on the Japanese home islands. Jack Diamond, unhappy over the grounding of Leslie, his pal, dares to go to the Captain and induces him to reconsider his decision. During the attack on the Japanese mainland, the carrier is damaged by Jap planes. Leslie takes to the air and downs the Japanese airman whose bombs had hit the ship. Meanwhile many of the men are trapped in a raging fire below decks, and all are rescued by Brasselle, who risks his own life to save them. When the carrier returns to its home base, Brasselle is decorated for his bravery, much to the satisfaction of Lund, who knew that he had it in him to become a better, finer man.

It was produced by Bryan Foy, and directed by Lewis Seiler, from a screenplay by Crane Wilbur.

Family.

"The Broken Star" with Howard Duff, Lita Baron and Bill Williams

(United Artists, no rel. date set; time, 82 min.)

A passable program western, centering around a deputy sheriff who turns thief and murderer, and who uses his office in an unsuccessful attempt to cover up his criminal deeds. The story is no world-beater, but it manages to hold one's attention fairly well and offers enough skullduggery and shoot-'em-up action to get by with the avid western fans. Howard Duff is appropriately cunning and villainous as the erring deputy, but Bill Williams moves like a puppet in his role as a fellow-officer who brings Duff to justice. Lita Baron is adequate as Williams' girl-friend, a Latin saloon singer whose life is endangered by the villainous forces involved in the plot. The direction is routine, and the photography acceptable:—

The story opens with Duff killing and robbing an agent employed by Henry Calvin, a powerful rancher, for whom the agent collected payments from settlers for water rights. The crime is witnessed by Joe Dominguez, an aged Apache ranch hand, who keeps himself hidden lest he suffer a similar fate. Returning to Tuscon, Duff informs Addison Richards, the Marshall, and Bill Williams, another deputy, that he had killed the agent in the line of duty. Richards orders Williams to bring the body in and investigate the killing, and in doing so he meets up with two of Calvin's henchmen, who make it clear that their boss was determined to recover \$10,000 in gold stolen from the agent. Later, Williams arrests the two henchmen when he catches them roughing up Lita Baron, the dead agent's cousin, to learn if she knew anything about the missing gold. In the complicated events that follow, Williams, through information furnished by the aged Apache, learns of Duff's responsibility for the killing and sets out to arrest him. He catches up with him at an abandoned mine, where he had hidden the stolen gold, only to be knocked unconscious when Duff gains the upper hand. Pursued by a posse led by the Marshall, Duff makes a deal with Douglas Fowley, a crooked Indian agent, to guide him across the border to Mexico by back mountain trails. After some doublecrossing involving Fowley and Calvin's two henchmen, Duff returns to the mine for his gold only to be trapped by the posse and by Williams, who had regained consciousness. In a final showdown fight, Williams kills Duff.

It was produced by Howard W. Koch, and directed by Lesley Selander, from a screenplay by John C. Higgins.

Adult fare.

"Red Sundown" with Rory Calhoun, Martha Hyer and Dean Jagger

(Univ.-Int'l, March; time, 81 min.)

An acceptable program western, photographed in color with prints by Technicolor. Revolving around a gunfighter who turns to the side of law and order, the story is familiar in theme and in treatment, but it should easily satisfy the followers of this type of entertainment, for the action is fast-moving and exciting, with plentiful hard-riding, gun-fights and fistcuffs. Rory Calhoun does competent work as the reformed gunslinger, and good performances are turned in by Dean Jagger, as the courageous sheriff, and by Martha Hyer, as his daughter, who falls in love with Calhoun, despite misgivings that he will turn straight. Robert Middleton is effective as the smooth but ruthless landowner who seeks to force the smaller ranchers out of the territory. The color photography is first-rate:—

Rory Calhoun, a saddle tramp, befriends James Millican, a professional gunman, who is wounded fatally in a brawl with a gang of murderous cowhands. Before he dies, Millican makes Calhoun promise that he will stop living by the gun. Calhoun makes his way to Durango, where Jagger, the sheriff, offers him a job as deputy although fully aware of Calhoun's reputation as a gunslinger. Martha, Jagger's daughter, refuses to believe that Calhoun can stay on the

side of law and order and predicts that he will be bought, like the deputies before him, by Middleton, who was ruthlessly pushing the smaller ranchers out of the territory. Calhoun's first official act is to prevent the leaders of the smaller ranchers from precipitating a fight with Middleton's forces, a move that is misunderstood by the small land owners. Later, Middleton visits Calhoun and tries to buy his support, but Calhoun makes it clear to him that he cannot be bought. This forthright stand surprises Martha, who revises her opinion of him. In the developments that follow, Middleton hires Grant Williams, a notorious professional killer, to deal with the small ranchers and with Jagger and Calhoun. Middleton's machinations eventually result in his being arrested by Calhoun, following which Williams ambushes Martha and Jagger and seriously wounds the latter. Williams then uses Martha as a shield to escape from town, but Calhoun gains the upper hand on him and kills him in a showdown gun battle. Sick of fighting, Calhoun leaves town, promising to return to Martha when he has money and a good job.

It was produced by Albert Zugsmith, and directed by Jack Arnold, from a screenplay by Martin Berkeley, based on the story "Back Trail," by Lewis B. Patten.

Family.

"World in My Corner" with Audie Murphy, Barbara Rush and Jeff Morrow

(Univ.-Int'l, March; time, 82 min.)

Fairly good program fare is offered in this prizefight melodrama, which centers around the rise of a young boxer to champion of the world, despite the machinations of a powerful but crooked promoter, as well as a romantic problem that brings him to the verge of "throwing" the most important bout in his career. The pace is a bit too slow at times, but this is compensated for by a number of exciting fight sequences, which have been staged most realistically. Audie Murphy is convincing and sympathetic as the young fighter, and good work is turned in by Barbara Rush, as the rich girl with whom he falls in love. John McIntire, as a veteran fight manager who trains Murphy successfully and keeps him honest, is worthy of special mention. The photography is sharp and clear:—

After losing his job as a tannery worker, Murphy decides to take up boxing as a profession and comes to the attention of McIntire, a former fight manager now employed by Jeff Morrow, a millionaire industrialist. McIntire receives permission from Morrow to train Murphy on his estate, and in due time a romance blossoms between Murphy and Barbara, Morrow's daughter, who hated her father for his attempts to dominate the lives of those associated with him. Under McIntire's tutorship, Murphy wins a long string of bouts and becomes a leading challenger for the championship, but he is unable to get a crack at the champion because of the control of Howard St. John, a crooked promoter. Morrow becomes pleased with Murphy's success and begins to cultivate him. Barbara, however, warns him against falling under her father's malevolent influence. He soon realizes that everything she said about her father is true, and he decides that he must earn a huge sum of money quickly to remove her permanently from Morrow's influence. To accomplish this, Murphy has Tommy Rall, a shady pal, arrange a bout with the champion through St. John, with the understanding that he (Murphy) will "take a dive." When this move gains him the scorn of both Barbara and McIntire, Murphy realizes his mistake and notifies St. John that he will fight to win. This switch results in his being given a beating by gangsters on the eve of the fight, but he goes on to win the title, although he suffers injuries that put an end to his boxing career.

It was produced by Aaron Rosenberg, and directed by Jesse Hibbs, from a screenplay by Jack Sher, based on a story by himself and Joseph Stone.

Family.

Trade Paper Ethics

TOA is now finding out what it means to fall out of step with the big brass in New York. Allied can sympathize because it has been through the mill. We have been able to stand up under their abuse, even when we did not know who was pouring it on. TOA will find that name calling breaks no bones.

But what can be said of the trade papers that publish the defamatory statements of persons who stipulate that they shall not be identified? In our view the publication is as culpable as the phantom scandalmonger. If to make scurrilous anonymous statements is cowardly, to publish them is dastardly. Between these epithets there is little choice.

Hearing is postponed

Senator Humphrey has postponed the hearing until "the latter part of February" for reasons which are understandable and must be respected. He is a member of the Committee on Agriculture and a leading spokesman for the farmers. The Agricultural Bill is just now coming to a head in that Committee and Senator Humphrey's presence cannot be spared.

It was made plain that Senator Humphrey's preoccupation with the Agricultural Bill was the sole reason for the postponement and that the hearings would be held as soon as that measure is out of the way. He hopes then to be able to give more and closer attention to the exhibitors' complaints than would have been possible had the hearing been held on schedule.

Our best guess now is that the week beginning February 27 will be fixed for the hearing.

Complaints are flowing in

The film companies must have felt pretty cocky concerning their standing with the Department of Justice and their ability to hoodwink the Small Business Committee with their arbitration draft because reports from all parts of the country are to the effect that their terms are becoming more rugged and the attitude of their sales forces more arrogant.

Complaints of new floors on scales (e.g., 40% and no look) as well as complaints that pictures that have been mentioned for Academy Awards are being withheld from the sub-runs and small towns so that they may have repeat first-runs in case they or members of the cast snag an Oscar.

If this trend continues the exhibitors who have suffered from pre-releases may soon find not two but three first-runs crowded in ahead of them—a pre-release run, a regular release run and an Academy Award run.

These complaints are being classified and put in shape to submit to the SSBC so that they may get a good airing

¹This does not apply to Wm. F. Rodgers who presided over the sessions in 1952 and tried to do a constructive job. I hope Bill will some day reveal his innermost thoughts concerning Austin Keough's contribution to the debacle that year. —A.F.M.

"The Bottom of the Bottle" with Van Johnson, Joseph Cotten and Ruth Roman

(20th Century-Fox, January; time, 88 min.)

Absorbing, if not cheerful, melodramatic fare is offered in "Bottom of the Bottle," a CinemaScope picture photographed in DeLuxe color. The story centers around a conflict between two brothers, one an escaped convict who seeks to rejoin his family and start life anew, and the other a wealthy lawyer-rancher, who objects to giving his brother refuge and aid lest he risk damage to his reputation. Although the story lacks conviction, it holds one's attention throughout by virtue of the constantly moving action, mounting tension and the somewhat unique characterizations. Forceful performances are turned in by Van Johnson and Joseph Cotten as the conflicting brothers, and by Ruth Roman, as the wealthy Cotten's unhappy wife, who eventually succeeds in convincing him that he is his brother's keeper. Added interest is given to the proceedings by the depiction of the pleasure-loving life led by rich ranchers and their idle wives. The lush ranch house interiors and the scenic grandeur of the Arizona desert backgrounds are a treat to the eye:—

Briefly, the incident-filled story has Johnson showing up at Cotten's home on a rainy night, after escaping from prison, where he was serving a five-year term for getting drunk and killing a man in a barroom brawl. He asks Cotten to aid him with money and to help him across the border into

Mexico, where his wife and three children were waiting for him. Cotten informs him that it is impossible to get across to Mexico because the rains had swollen the river, and he orders him to find another place of refuge lest he be accused of harboring a criminal. The conversation between the two brothers soon establishes that there had always been bad blood between them, and Johnson's refusal to leave compels Cotten to introduce him as an old friend to Ruth, his wife, and to the local social set, led by pompous Jack Carson. In the complicated events that follow, Johnson, troubled over the welfare of his wife and over Cotten's refusal of aid, drowns his anxiety in drink, gets into a fight with Cotten and his friends and attempts to reach Mexico on his own. In doing so he runs afoul of the law and is forced to hide out in the hills. Meanwhile Ruth learns the truth about his identity and she castigates Cotten for refusing to help him. Ruth's words have the necessary effect on Cotten, who locates Johnson and offers to help him cross the swollen river. The attempt fails when Cotten is struck by a floating log and Johnson, in rescuing him, gives a pursuing posse a chance to catch up with him. Despite the failure of the escape attempt, both brothers find satisfaction in their reconciliation and look forward to a happier life ahead.

It was produced by Buddy Adler, and directed by Henry Hathaway, from a screenplay by Sydney Boehm, based on a novel by Georges Simenon. Adult fare.

"Meet Me in Las Vegas" with Dan Dailey, Cyd Charisse and Agnes Moorehead

(MGM, March; time, 112 min.)

Metro has come through with a top audience-pleaser in this lavish and vastly entertaining musical comedy-romance, which treats the spectator also to intimate views of Las Vegas' fabulous gambling casinos and hotels, all enhanced by CinemaScope and Eastman color. Centering around a romance between a happy-go-lucky rancher and a beautiful but aloof ballerina, the story offers a gay and breezy blend of love-making and comedy, embellished by musical numbers that are a delight to the eye and the ear and, in one case, tickling to the funny bone. Dan Dailey does his usual good job as the gay rancher with a penchant for gambling, and his singing and dancing in the different numbers is, as always, pleasing. The real surprise of the show, however, is Cyd Charisse who, in addition to her outstanding dance routines, proves herself to be an accomplished actress and unusually adept in the handling of comedy. Her work in this picture should establish her as a top star. All the musical numbers are presented in superb fashion, but the most outstanding are "The Gal with the Yaller Shoes" and the fabulous "Frankie and Johnny" production number, which was given a layout in a recent issue of *Life*. Worked into the proceedings are musical numbers starring the talents of Lena Horne, Frankie Laine and Jerry Collona, as well as Mitsuko Sawamura, a cute little Japanese girl, who sings delightfully and whose duet with Dailey is one of the film's many highlights. Spotted in the gambling casinos for gag purposes are such personalities as Frank Sinatra, Peter Lorre, Debbie Reynolds, Tony Martin and Vic Damone. All in all, it is a happy entertainment, one that is sure to leave the audience in a good mood.

The story depicts Dailey as a successful rancher who gambles at Las Vegas periodically, and Cyd as a haughty ballerina, who is rehearsing for a show at one of the hotels and who holds herself aloof from such crass things as money and people. Down to his last dollar at the gaming tables, Dailey, for luck, grabs Cyd's hand as she passes by and his bet wins. He persuades the indignant Cyd to let him hold her hand for several more bets and he wins each time again. He follows her to her room and coaxes her into having dinner and another try at the gaming tables. This time, again holding hands, they break the bank. They celebrate their good luck by making the rounds of the various clubs, and on the following day visit his ranch to meet Agnes Moorehead, his mother. Their whirlwind courtship, coupled with their fantastic luck, culminates in a decision to get married. But on the following day, when they try the gaming tables again and lose consistently, they begin to have doubts and decide that marriage is not for them. They say farewell to each other, but the parting makes them sad and brings them to the realization that their love could be a lasting one if they do not tie it in with gambling. It all ends with a happy reconciliation.

It was produced by Joe Pasternak, and directed by Roy Rowland, from a story and screenplay by Isobel Lennart. Family.

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No. 6

TOA CLEARS THE AIR

The following statement was issued by the New York headquarters of the Theatre Owners of America on Wednesday of this week:

"Immediately after the press announcements that TOA and Allied had joined in an united front to attempt to accomplish two objectives, to wit, the right of the divorced circuits to produce and distribute pictures, on certain conditions, and a broader scope of arbitration to include the arbitration of film rentals, there began to appear libelous and venomous statements by anonymous distributor representatives.

"Now that time has permitted these statements to reach the low level they should, we feel it is appropriate to release to the press two letters which are self-explanatory."

The two letters released by the TOA include one that is dated January 16, 1956, signed by Al Lichtman, Charles Reagan and Abe Montague, who make up the sales managers' subcommittee on arbitration, and addressed to Myron N. Blank, president of the TOA. The second letter, dated January 21, 1956, is Blank's reply, addressed to Lichtman with copies to Reagan and Montague.

The following is the text of the January 16 letter sent to Blank:

"Dear Mr. Blank:

"After our discussion with you and other representatives of Theatre Owners of America last Wednesday about the procedure to be followed in submitting the draft of the Motion Picture Industry Arbitration Agreement to the Attorney General for his consent, we reviewed the matter fully with counsel for the distributors, as we told you we would

"During our discussion, you and your associates stated that, although the Theatre Owners of America have approved, and still approve, the proposed Arbitration Agreement, and are prepared to join the distributors in submitting it to the Attorney General, they felt that, purely as a matter of timing, the submission should not be made until after the first hearings before the Senate Select Committee on Small Business, now scheduled to commence on February 2nd. We felt this submission should be made immediately and urged that it be done jointly to reflect our agreement.

"Your representatives also stated the proposed agreement might be presented to the Senate Committee during these hearings by one of your witnesses.

"We call your attention to the following statement contained in the report of the Senate Select Committee on Small Business of August 3, 1953, appearing on page 19:

"It is apparent to the committee that arbitration and the Antitrust Division can lead the way out of many of the difficulties confronting independent motion picture exhibitors today. The committee has no power to impose an arbitration system upon the industry. It can only hope that the spirit of responsibility and urgency which motivated prudent industry representatives to undertake negotiations on arbitration in 1952 will again move the same parties to the same step in 1953."

"Our companies feel very strongly their obligation to advise the Senate Small Business Committee that its recommendation has been followed and that after much effort on the part of representatives of exhibitor organizations and the distributors, an agreement upon an arbitration plan has been reached. Also, we believe that the Senate Committee and the Attorney General should be advised of the agreement prior to the hearings now scheduled.

"In these circumstances we intend to submit the proposed Arbitration Agreement to the Senate Committee by January 30, 1956, with a copy to the Attorney General for his in-

formation. We ask you to join with us in this, and earnestly hope that you will do so."

The following is the text of Blank's reply, dated January 21:

"Dear Al:

"I have your letter of January 16th, addressed to me, as President of Theatre Owners of America, concerning the proposed industry arbitration system. Your letter correctly states that our Board approved the proposal. It was done in October, 1955, at the Board's Annual Meeting in Los Angeles. In our discussion of Wednesday night, January 11th, in New York City, however, we informed you quite positively that we would not agree to submit the proposed plan to the Department of Justice, nor to the Senate Select Committee on Small Business, prior to February 2nd, in spite of your forceful request that we do so. We gave you two reasons why we would not do it (only one of which reasons you mentioned in your letter):

"1. We feel that it is unfair to us and to the cause of exhibition for TOA to rush into the submission of the proposed plan approximately two weeks before the Senate Select Committee on Small Business is to start taking testimony in the giving of which testimony not only TOA, but all other important exhibitor associations, are going to take a part. We expressed to you what we felt, and we still feel, that to submit the plan at this time might properly be taken as an indication on TOA's part to attempt to white wash distribution, the target of the hearings by the Senate Select Committee on Small Business, and that we would have no part of it.

"2. That while the TOA Board approved the arbitration plan, it was not happy with it because it felt that the scope of arbitrability was entirely too narrow. It has always been our position that whatever may be litigated should be arbitrable. This was stated by Mr. Alfred Starr to the Senate Select Committee on Small Business in 1953, and TOA has not altered its objective since that time.

"Based on this, we called your attention at the January 11th meeting, that while we would state to the Senate Select Committee on Small Business that we were in favor of the proposed plan, as a last resort, nevertheless we would do everything we could to try to get a plan with a broader scope. In fact, we informed you that if we could not obtain this through our efforts with the Department of Justice, nor with the Senate Select Committee on Small Business, we would still want the benefit of any such broadening that any other source might be able to obtain. We informed you, further, on that night, that we were bent on making every effort at our command to get the scope of arbitrability widened. At that point Mr. Al Lichtman stated that if TOA would not go along on the plan of immediate submission the distributors would consider doing it alone. In answer, we stated to you that we felt that that would be an even more harmful and unfair procedure, and that, if you carried through on it, we would have to make our position clear to the Department of Justice, and to the Senate Select Committee on Small Business.

"Our next word from you was your letter to me of January 16th, in which you stated that you planned on submitting the proposed plan to the Senate Select Committee on Small Business by January 30th. We state now, as we stated on January 11th, that we feel this is an unfair procedure. It makes the entire matter unilateral and, further, it makes it obvious that the purpose of your request for immediate submission, was a self-serving one because distribution is the prime target of the February 2nd hearings.

(Continued on back page)

"Our Miss Brooks" with Eve Arden

(Warner Bros., March 3; time, 85 min.)

Similar in format and in entertainment values to the television program series of the same title, and starring the same principal players in their usual characterizations, this romantic comedy should go over fairly well with the general run of audiences. But just how it will fare at the box-office is difficult to say, for it remains to be seen if enough people will want to pay for entertainment that is not much different from what they can see on television free of charge. Like the TV program, the story centers around a high school teacher's various adventures, romantic and otherwise, and for the most part is made up of predictable comedy situations, some of which are quite funny while others are too forced to be amusing. Eve Arden, in the title role, handles the characterization in her usual eye-popping style. The black-and-white photography is good:—

Arriving in Madison to teach English at the local high school, Eve rents a room in the home of elderly Jane Morgan. She notices a dilapidated cottage for sale across the street and it becomes her dream house. At school, she meets Robert Rockwell, a handsome biology teacher, and she visualizes him with her dream house, but their friendship proves to be much too platonic to suit Eve. Meanwhile she finds herself confronted with the problem of Nick Adams, the emotionally-disturbed 16-year-old son of Don Porter, wealthy publisher of the local newspaper. Adams is the only failure in her class and, after a sharp exchange with his father, Eve agrees to tutor the boy privately. He shows considerable improvement under her guidance, and his father, a widower, becomes interested in her. This development serves to awaken Rockwell's love and gives Eve new hope. In the meantime, Gale Gordon, the pompous and autocratic school principal, gets into a dispute with Joel Kearns, head of the school board, and decides to run against him for the post of Co-Ordinator of Education. He uses pressure to compel Eve to become his campaign manager, and she accepts for the sole purpose of getting him out of the school. Complications arise when Rockwell, to help his lonely mother, who lived out of town, arranges to buy the dream house so that they can live together. Eve mistakenly believes that he bought the house as a prelude to their marriage and is heartbroken when she learns the truth. When Gordon withdraws his candidacy, after learning that the Co-Ordinator post paid only \$500 per year, Eve prepares to leave town, but she is stopped by Rockwell's kindly mother, who had decided to live with Miss Morgan so that her son could take over the dream house with Eve as his bride.

It was produced by David Weisbart, and directed by Al Lewis, who collaborated on the screenplay with Joseph Quillan. Family.

"Come Next Spring" with Ann Sheridan, Steve Cochran and Walter Brennan

(Republic, no rel. date set; time, 92 min.)

Good family entertainment. It is a heartwarming and poignant story of a reformed drinker who returns to his wife and children, whom he had deserted eight years previously, and who struggles against odds to win back their affection as well as a respected place in their rural Arkansas community. Enhanced by a good script and understanding direction, it is the type of tale that makes a direct appeal to the emotions without becoming maudlin. A fine acting job is turned in by Steve Cochran as the repentant husband; his tenderness toward the children, the respect he gives his wife, his willingness to work and the manner in which he controls his temper in the face of unbearable insults hurled at him by the town bully, win him the audience's sympathy. One feels like cheering when he finally gives the bully, well played by Sonny Tufts, a sound thrashing. Ann Sheridan, too, turns in a fine portrayal as the wife who falls in love with Cochran once again but who restrains her feelings until she is sure of his rehabilitation. A sensitive and well-defined portrayal is

turned in by little Sherry Jackson, as their 11-year-old mute daughter, who regains her voice at the finish. While the accent is on human values and problems, there is considerable excitement in the fight between Cochran and Tufts, and in a tornado that wrecks the family farm. The Trucolor photography is very good:—

When Cochran returns to their farm home after an absence of eight years and assures her that he had given up drink, Ann relents enough to let him stay on but makes it clear that he is to work as a hired hand and share the bedroom of Richard Eyer, their 8-year-old son. Young Richard and Sherry, his 11-year-old mute sister, find it delightful to have a father, but the men in the community make no bones about their disapproval over Cochran's return, particularly Tufts, who had long cast covetous eyes at Ann. Only Walter Brennan, Ann's tenant-farmer, takes a liking to Cochran. Rather than risk Ann's anger for brawling, Cochran accepts Tufts' taunts. As to Sherry, he risks her love by confessing to her that an accident caused by his drunkenness had robbed her of her speech as a baby. The child, however, throws her arms around him in forgiveness and love. Cochran's fine behavior wins back Ann's love, but she restrains her feelings in memory of his faults. One night he takes her to a town dance and, taunted by some of the men, he takes one drink to prove to them that he need not take another. Ann becomes upset over this drink and returns home. Her action puts Cochran in a peevish mood and, while in this state of mind, he beats the daylights out of Tufts for another one of his insults. Ann and Cochran are brought together again when little Sherry slips over the side of a precipice and is rescued by her father with Tufts' aid. The fright restores the child's voice, and as she keeps screaming in jubilation her parents embrace.

It was directed by R. G. Springsteen, from a screenplay by Montgomery Pittman. Family.

"Forever, Darling" with Lucille Ball, Desi Arnaz, James Mason and Louis Calhern

(MGM, February; time, 96 min.)

A pretty weak domestic comedy that will depend heavily on the drawing power of the Lucille Ball-Desi Arnaz team. Photographed in Eastman color with prints by Technicolor, the story, which is a mish-mash of comedy, fantasy, romance and drama, emerges as an entertainment that is neither fish nor fowl and that will leave most audiences cold and unresponsive. There are a couple of slapstick situations that provoke some laughter, but even in these sequences the footage is more frantic than funny and several spots are downright dull. Much that is wrong with this picture can be blamed on the direction, the muddled script and the choppy editing. The color photography is good:—

Within a few years after their marriage, Lucille, a society girl, and Arnaz, a young chemist, find life together more humdrum than happy, and they quarrel frequently. When James Mason appears out of thin air and identifies himself as her guardian angel, Lucille fears that she might be losing her mind. She discusses the matter with Louis Calhern, her father, and when he assures her that guardian angels run in the family she accepts her heavenly friend and listens to his advice. Guided by Mason, Lucille matures emotionally and comes to the realization that her lot in life is to make her husband happy. She tries to accomplish this goal by accompanying Arnaz on some field experiments to test an insecticide formula, but her clumsy efforts to help him set up the camp, her difficulty in spending the night in a sleeping bag and the mess she creates when she accidentally deflates a rubber boat that ruins the experiment and equipment, bring them back to the quarrelling stage. Lucille proves her real worth when Arnaz's experiment fails and she gives him the love and understanding he needs. It all ends with the experiment turning successful and with the young couple realizing that they had also found a formula for happiness.

It was produced by Desi Arnaz, and directed by Alexander Hall, from a screenplay by Helen Deutsch. Family.

"Cockleshell Heroes" with Jose Ferrer and Trevor Howard

(Columbia, April; time, 97 min.)

A thrilling British-made war adventure melodrama, photographed in CinemaScope and Technicolor. Based on a true-life deed during World War II, the story vividly dramatizes the daring exploits of a group of ten Royal Marines who, utilizing canvas canoes, frogmen suits and limpet mines, blow up a huge concentration of Nazi ships in the harbor at Bordeaux, rendering the port useless. The carrying out of this dangerous mission takes place in the second half of the picture, which is loaded with nerve-tling excitement and suspense as the men, eight of whom sacrifice their lives, sneak by Nazi sentries and narrowly escape capture while going about the business of completing their task. The first half, too, is fascinating, for it deals with the intensive training program the men are put through to prepare them for the mission, and with the clash of temperaments between Jose Ferrer, the tough but human commander of the operation, and Trevor Howard, his brave but disapproving aide. The dialogue is exceptionally good, and the action, in addition to being tense, has good touches of human interest and robust comedy. The direction and acting are first-rate:—

To paralyze Nazi merchant shipping in Bordeaux Harbor, the Admiralty commissions Ferrer, a Major in the Royal Marines, to train a small force of Marines in the art of manning canoes and handling limpet mines. The plan was to have five canoes taken to the mouth of the Gironde River by submarine, with the men, traveling by night and hiding by day, paddling seventy miles to Bordeaux Harbor to attach limpet mines to the hulls of the Nazi ships. From the very start, Ferrer encounters opposition from Howard, his non-combatant adjutant, who warns him that his easy-going methods while training the men can only lead to trouble. Howard's warning proves accurate when the men fail a vital test, and Ferrer, bitterly admitting his own mistakes, becomes a stern disciplinarian and eventually whips them into shape. The start of the mission is marred by a mishap to one of the men, who is immediately replaced by Howard at his own request. The four-day-and-night trip up the Gironde is marked by numerous incidents, during which two of the men sacrifice their lives to escape capture, while four others, including Howard, are captured and executed by the Nazis after refusing to talk about their mission. Meanwhile Ferrer and three other men slip by the alerted Nazi sentries and manage to attach the limpet mines to many ships. Only Ferrer and another man escape capture and from a vantage point on shore watch the enemy shipping blown sky high.

It was produced by Irving Allen and Albert R. Broccoli, and directed by Jose Ferrer, from a screenplay by Bryan Forbes and Richard Maibaum, based on a Reader's Digest story by George Kent. Family.

"Timetable" with Mark Stevens

(United Artists, no rel. date set; time, 79 min.)

A fairly good program crime melodrama, centering around an insurance company investigator who masterminds a \$500,000 payroll robbery in the hope of committing a perfect crime. The action keeps one in suspense throughout, because the investigator, as one of those assigned to solve the crime, uses his position in a vain effort to cover up clues and to dispose of those who might lead the police to him. Mark Stevens, as producer, director and star, does a commendable job in all three departments, although his role of a cop-turned-crook as well as one who covets another man's wife is hardly a sympathetic one. The others in the cast are relatively unknown but all turn in competent performances. The photography is good, but much of it is in a low key:—

Through a cleverly arranged plan, Wesley Addy, posing as a doctor and aided by Felicia Farr, his wife, holds up the crew of a streamliner's baggage car and escapes with a cash payroll of \$500,000. The insurance company responsible for the payroll puts Stevens, its best investigator, on

the case, to work with King Calder, the railroad's prize cop. Both are life-long friends, and Calder is genuinely fond of Marianne Stewart, Steven's wife. It soon develops that Stevens himself had engineered the crime, his motive being to run off with Felicia, with whom he had fallen in love. Confident that the robbery had been executed flawlessly, Stevens pretends to work hard on the case and is inwardly amused at Calder's inability to find a clue. A mistake in the "perfect" crime shows up when evidence is found that a helicopter owned by Alan Reed had been used in the escape. Stevens, in his role as investigator, murders Reed to close out any possible lead to Addy and himself. Addy, disobeying Stevens' instructions, flees to the Mexican border with Felicia and is shot and killed while trying to escape from a routine customs inspection. Felicia escapes, but part of the stolen money is found on Addy's body. Stevens and Calder fly down to Tijuana, and Stevens instructs his wife to follow him and to bring a suitcase in which he had secreted his share of the loot. When Marianne arrives, he finds that she had discovered the loot and had mailed it back to the insurance company. After quarrelling with Marianne, Stevens, who had secretly located Felicia, tries to flee the country with her. Calder, now aware of his involvement in the crime, aids the Mexican police in a chase that ends with both Stevens and Felicia shot dead.

The screenplay was written by Aben Kandel, based on a story by Robert Angus. Adult fare.

"Let's Make Up" with Anna Neagle, Errol Flynn and David Farrar

(United Artists, February; time, 66 min.)

Photographed in Eastman color, and produced and released in Great Britain under the title of "Lilacs in the Spring," this romantic musical emerges as a hodge-podge entertainment that barely holds one's interest, despite its short running time. The fault seems to lie in the very poor editing job that has been done in cutting the picture down from its original running time of 94 minutes. This choppy editing, coupled with the fact that Anna Neagle plays several characters, results in the spectator being utterly confused throughout the first half as to what the story is all about. And by the time it does make sense, one does not give a hoot. Worked into the mixed-up story are several expensive song-and-dance numbers in which Miss Neagle prances about in a manner that would be more becoming to an actress younger in years. Errol Flynn adds little to the entertainment values as the husband of one of the characters portrayed by Miss Neagle, but his name on the marquee may attract some customers.

What there is to the story, which takes place in London during World War II, depicts Anna as a young entertainer with two admirers—David Farrar, an actor, and Peter Graves, a soldier. During an air raid, Anna is knocked unconscious and, while in that state, fancies herself to be Nell Gwyn of Old Drury and carries on a flirtation with King Charles, who has the features of Farrar. Later, while recovering from her injuries and resting at the home of Graves' grandmother, Anna fancies herself to be young Queen Victoria, singing and dancing with Prince Albert, who has the features of Graves. In the mistaken belief that Farrar is in love with another woman, Anna refuses his proposal of marriage. Farrar, drinking dejectedly at a bar, is told by a barmaid that Anna had rejected him because of her mother's experience. She then recounts how the mother (played also by Miss Neagle) had married Errol Flynn, a handsome star, and how the marriage had gone on the rocks after she became a great star herself. Flynn had gone to Hollywood, where he became an established screen personality, and his wife, after missing many years of happiness, had decided to join him only to be killed in a plane crash. The confused story ends with Farrar preparing to leave for Burma with a group of entertainers, and with Anna, prompted by Flynn, joining him.

It was produced and directed by Herbert Wilcox, based on the stage play "The Glorious Years," by Harold Purcell.

Unobjectionable morally.

"After the receipt of your letter, we polled our Directors on the telephone. As a result of these conversations, we wish to express to you the position of the majority of our Directors and Officers:

"1. We have been requested to make every possible effort to broaden the scope of arbitrability so as to make arbitrable any and all issues arising out of the customary film licensing contract.

"2. We have been requested to do everything possible to stem the tide of ever-increasing film rentals, even to seeking the arbitration of film rentals.

"3. We have been requested to do everything possible to bring more product on the market.

"4. Especially in view of the acute seller's market which has developed since October, 1955, and because of harsh trade practices that have developed since that time, it has been decided to withdraw approval, temporarily, of the proposed system of arbitration so that the entire matter may be reviewed and reevaluated at our Board meeting starting on March 4th, and that the interim period be used to attempt to accomplish all of the projects above outlined.

"In view of the fact that you state in your January 16th letter that you are going to submit the proposed arbitration agreement to the Senate Select Committee on Small Business, with a copy to the Attorney General for his information, copies of this letter will be sent to the Senate Select Committee on Small Business and to the Attorney General, all as was stated to you at the meeting of January 11th."

"The Man Who Never Was" with Clifton Webb and Gloria Grahame

(20th Century-Fox, Feb.; time, 103 min.)

A tense and gripping espionage melodrama, based on the widely read novel by Ewen Montagu, and photographed in CinemaScope and DeLuxe color. Expertly directed and acted, and based on fact, the story centers around an ingenious British scheme to deceive the Nazis into believing that the Allied invasion of Europe, following the victory in North Africa, will be through Greece rather than Sicily. The scheme, in brief, was to clothe a corpse with the uniform of a British officer, and to plant on him faked secret documents specially written to give the impression that the Allies intend to invade Europe through Greece. The body will then be launched from a submarine off the coast of Spain so that it is washed ashore at Huelva, where German agents were known to be active. The idea was to make the body appear to be that of a Staff officer, whose aircraft had crashed into the sea.

What is intriguing about the action is the careful manner in which the scheme is put into operation by Clifton Webb, as the Naval Intelligence Officer in charge of the task. Having full respect for the ability of German Intelligence to detect a fake plant, Webb first ascertains that the body must be that of someone who had died of pneumonia, for this leaves fluid in the lungs—a symptom consistent with death from drowning. His next step is to give the body a name and to make of him a credible, true-life person, complete with identity card, personal background, different items that are usually found in a man's pockets, including a love-letter from a supposed fiancée as well as a snapshot of her. And, finally, a special briefcase clipped to a courier's strap, containing faked secret documents actually signed and handled only by top naval and military chiefs.

The extreme care taken to make everything appear authentic is presented in a highly interesting manner, and there is a strong human interest sequence depicting how Webb obtains the consent of a heartbroken, elderly man to utilize the body of his dead son. The story becomes taut and suspenseful in the second half, where the sealed documents found on the dead man are returned to the British by the Spanish authorities, at which time Webb, through scientific methods, establishes that they had been skillfully opened, photographed and re-sealed. Tension rises when the head of German Intelligence, to make sure that the priceless information acquired is genuine, dispatches an agent to London to check up on the dead bearer of the documents. The manner in which the agent, an Irishman, carries on his investigation is subtle and thorough, and it is only through odd circumstances that he is unable to reach a conclusion as to the authenticity of the person he was checking on. He becomes convinced after visiting Gloria

Grahame, the dead man's supposed fiancée, and posing as the deceased man's friend, but to be sure he leaves his address with her, knowing that if she notified the authorities, the information acquired by his government must be faked. Webb, by this time aware of the agent's movements, cleverly sees to it that he is not arrested and that he is permitted to leave the country unmolested. As a result, the false information is accepted by the Nazis as genuine and, by moving their reinforcements to Greece, thousands of Allied lives are saved.

A brief outline of the story cannot do justice to its many intriguing twists and turns. Webb is superb in his role, and his caustic wit provides the proceedings with light touches of humor from time to time. Gloria Grahame is effective as the distraught girl who unwittingly aids the plan, and competent performances are turned in by Robert Fleming, as Webb's chief aide, and Josephine Griffin, as his secretary.

It was produced by Andre Hakim, and directed by Ronald Neame, from a screenplay by Nigel Balchin.

Family.

"Never Say Goodbye" with Rock Hudson, Cornell Borchers and George Sanders

(Univ.-Int'l, March; time, 96 min.)

Universal, which seems to be specializing in tear-jerkers, has come through with another one in this emotional drama of mother love, which should have a special appeal for women. Photographed in color with prints by Technicolor, its soap-opera type of story is somewhat unreal and illogical, but its mixture of love, jealousy and misunderstanding, coupled with the anguish of a woman whose child refuses to accept her as her real mother, is sure to strike a responsive chord with the handkerchief brigade. What is particularly illogical about the story is that the problem of convincing the child that the heroine is her true mother could have been settled by referring to a lavish Baby Book that had been kept for her and that contained a photographic record. Aside from this flaw, however, the story offers a number of emotionally-stirring situations. Cornell Borchers, who gained fame in "The Divided Heart," is very good as the misunderstood wife and mother, and Rock Hudson is his usual competent self as the husband who seeks to make amends for misjudging her:—

Told partly by flashbacks, the story has Hudson, a U.S. Army doctor stationed in Vienna in 1945, marrying Cornell, a cafe singer, who worked with George Sanders, a smooth-talking caricature artist. In due time they are blessed with a daughter and, to help get along on Hudson's modest Army pay, Cornell secretly gives piano lessons to an elderly blind man. Hudson, given to jealousy, finds her absent from home one afternoon and mistakenly believes that she had been trysting with Sanders. He takes the baby and leaves Cornell, despite her protestations of innocence. Heartbroken, she visits her father in the Russian zone of Vienna, at which time a political upheaval prevents her from returning home. Meanwhile Hudson returns home, but her failure to show up leads him to believe that she is dead. He returns to the United States with his daughter. Seven years later, Hudson, now a prominent California surgeon, attends a medical convention in Chicago, where he meets up with Cornell and Sanders in a cafe. He learns that she had long been a prisoner of the Soviets and, after admitting that he had misjudged her, begs her to return to California with him. Cornell reluctantly agrees to go with him because of her great desire to see Shelley Fabares, her daughter, now eight years old. Because the child believed her mother to be dead, it is decided that Cornell will temporarily pose as Hudson's new wife until she can win the little girl's love, but the child, cherishing the memory of her mother, continually rejects Cornell's attempts to get close to her. In desperation, Cornell tells her daughter the truth, but the child will not listen to her. When Sanders appears as a visitor and Shelley learns that he knew her mother in Vienna, she asks him to draw a sketch of her from memory. The resultant portrait makes the child realize that Cornell is really her mother, and she throws her arms about Cornell's neck for a happy ending.

It was produced by Albert J. Cohen, and directed by Jerry Hopper, from a screenplay by Charles Hoffman.

Family.

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THE SCORNFUL MR. ZUKOR

At a recent trade press conference in New York, Adolph Zukor, board chairman of Paramount Pictures, grasped the opportunity to wax facetious when asked to comment on the Allied-TOA effort to gain approval from the Department of Justice for the former divorced circuits to produce and distribute motion pictures with pre-emptive rights for their own theatres.

Specifically referring to Benjamin Berger, Abram F. Myers, Trueman T. Rembusch, Myron Blank and Walter Reade, Jr., Zukor stated that he was confident that they were honorable and "fair-minded" men who, in urging the Justice Department to permit the circuits to enter production-distribution, will at the same time urge that the established major producing companies be permitted to acquire theatres. He added that these "fair-minded" gentlemen, when they testify before the Senate Small Business Committee, should ask that, in the event permission is granted to the circuits to produce and distribute pictures, the established producer be given full opportunity to have their pictures booked into the theatres operated by the circuits lest their exclusion result in a "blocked market" to the detriment of the industry as a whole.

HARRISON'S REPORTS will say to Mr. Zukor that he should have no objection if the exhibitor leaders he cited will use him as a model of "fair-mindedness" and act as he did when he built up the Paramount-Publix theatre empire, reaching a peak of 1,500 theatres.

For example, during the Paramount theatre purchasing activities, the Federal Trade Commission investigated the tactics of the Paramount salesmen and it came to light that a company salesman would approach an exhibitor with a set of blue prints for the building of a theatre in his town under one arm, and a contract for Paramount pictures under the other arm. The salesman would often say nothing to the exhibitor, but the exhibitor understood, of course, that he was being given the choice of signing the contract "or else."

As for Mr. Zukor's concern that the established producing companies be given full opportunity to book their pictures into the theatres operated by the circuits, in this case, too, he should have no objection if his methods were followed in granting freedom of opportunity to independent producers at the time his company enjoyed a monopoly in distribution and exhibition.

In those days, as Mr. Zukor will fondly recall, the only way by which an independent producer could recoup his production costs and make a profit was to make a distribution deal with one of the theatre-

owning distribution companies. Unless this was done, the independent producer's chances of recouping production costs plus profit was lessened to a considerable degree, because the five theatre-owning producing-distributing companies, of which Paramount was one, controlled the important revenue-producing theatres and made available to the independent producer's picture only such playing time as remained after taking care of one another's needs through "back-scratching" arrangements. Moreover, the granting of top rental terms or preferred playing time to an independent's picture was indeed a rare happening.

There are many other examples that can be given of Mr. Zukor's "fair-mindedness" throughout the fifty-odd years he has spent in the motion picture industry as a top executive, but those cited should indicate that he is indeed qualified to judge that which is fair and honorable.

THE SPOTLIGHT SHIFTS TO CLEVELAND

Next week the eyes of exhibition (as well as of distribution) will be on Cleveland, Ohio, where National Allied's board of directors will hold its annual mid-winter meeting on February 19 and 20, and where the organization will sponsor its Third Annual Drive-In Convention, from February 21 to 23, inclusive.

As pointed out by Abram F. Myers, Allied's board chairman and general counsel, in a recent bulletin, drive-in theatres and 4-wall theatres, while differing in the emphasis placed on details of their operations, have two great problems in common — film and film prices. It can be expected that these problems, among others, will come in for plenty of discussion at the meeting, and the decisions made relative to combating them should be of vital interest to all exhibitors, particularly since many of them who will attend the convention are engaged in both indoor and outdoor types of operation.

An important subject that no doubt will be discussed is the alliance between National Allied and the Theatre Owners of America on a program calling for them to use their joint efforts for establishment of an all-inclusive arbitration system, including the arbitration of film rentals and selling policies, and in urging the Department of Justice and the Senate Select Committee on Small Business to permit the former affiliated circuits to produce and distribute motion pictures with pre-emptive rights for their own theatres.

(Continued on back page)

"The River Changes" with an all-foreign cast
(Warner Bros., March 24; time, 91 min.) . .

A moody, slow-moving melodrama that probably will prove to be of doubtful appeal to the general run of audiences. Produced in Germany, the story centers around the plight of a peaceful European farming community which, through the freakish shift of the course of a boundary river, finds itself taken over by the Communist forces of an unfriendly neighboring country. There is some excitement in the closing reels where the villagers revolt against the abusive Communist border guards and escape across the river to freedom, but for the most part the pace is so slow and the mood so cheerless that one loses interest in the proceedings. Aside from the fact that the acting is ordinary, the film presents a selling problem in that the entire all-foreign cast is unknown to the American picture-goers.

The story opens with the scene of a fast-moving river that serves as a natural boundary between the peaceful village on the west bank and the unfriendly country on the east bank. Torrential rains and the bursting of a dam not only alter the course of the river but also the lives of the villagers, for they find that the river, by shifting its path to the other side of the village, had placed them within the boundaries of the unfriendly country. Border guards take command of the community and the bewildered people soon find themselves regimented and questioned, and compelled to turn over their valued possessions to the strangers. The oppression becomes so unbearable that one of the villagers attempts to swim the river to seek aid from his own country, but he is spotted by a guard and shot dead. The situation becomes intolerable when the people are ordered to leave their homes and re-locate ten miles east of the newly established border. A revolt, lead by a village leader who had been imprisoned as a spy, and aided by a young village girl who shoots and kills a border guard she loved, ends with the villagers wiping out their captors and fleeing back to the safety and freedom of the river's west bank.

It was written, produced and directed by Owen Crump.

Adult fare because of the implied relationship between the young girl and the guard.

**"Slightly Scarlet" with John Payne,
Rhonda Fleming and Arlene Dahl**
(RKO, February 8; time, 99 min.)

This crime melodrama should go over fairly well with the rank-and-file movie-goers, even though it leaves much to be desired from the viewpoint of story and logic. Photographed in color, with prints by Technicolor, and offered in the Superscope process, the one thing that stands the picture in good stead is the constantly moving action, which is, incidentally, quite brutal at times. In its favor also, from the exploitation point of view, is the fact that it stars Rhonda Fleming and Arlene Dahl, two of the screen's most glamorous redheads, who inject more than a modicum of sex appeal into the many melodramatic events. The story, however, which centers around a struggle for power between two ambitious racketeers, never strikes a realistic note and the characterizations are neither believable nor sympathetic. The production values are quite lavish, and

the color photography good, but too much of it is in a low key:—

To prevent the election of Kent Taylor, a reform candidate for Mayor, Ted De Corsia, crime syndicate boss of a West Coast city, instructs John Payne, his chief lieutenant, to investigate the personal life of Rhonda Fleming, Taylor's private secretary. Payne soon learns that there is a romantic attachment between Taylor and Rhonda, and that Arlene Dahl, her sister, is a confirmed kleptomaniac who had just been released from prison. Seeking ways and means to catapult himself into De Corsia's shoes, Payne finds his opportunity when the mob leader murders a newspaper publisher who had been supporting Taylor's candidacy. He visits Rhonda, gives her proof that De Corsia had committed the murder, and induces her to accept his aid in electing Taylor after convincing her that he had turned to the side of law and order. As a result, De Corsia is compelled to flee to Mexico, while Payne secretly takes over command of the syndicate. When Taylor wins the election, Payne, through Rhonda, sees to it that Frank Gerstle is appointed as the new chief of police. In the events that follow, Rhonda and Payne fall in love, but their romance hits a rocky road when Arlene, a completely amoral person, makes a play for Payne. Complications arise when Arlene is picked up for shoplifting and Rhonda, after discovering that Payne controlled Gerstle, asks him to order the chief to quash the charge against Arlene. Gerstle complies reluctantly, and this in turn brings down on him the wrath of the Mayor, who orders him to re-arrest Arlene and put an end to the crime syndicate. Realizing that his power was coming to end, Payne collects all the loose cash he can lay his hands on and prepares to flee the country. This move is stymied by the sudden return of De Corsia, who engages him in a vicious gun battle that ends with each mortally wounding the other under circumstances in which Payne risks his life to protect both Rhonda and Arlene.

It was produced by Benedict Bougens, and directed by Allan Dwan, from a screenplay by Robert Brees, based on the novel "Love's Lovely Counterfeit," by James M. Cain. Adult fare.

**"Manfish" with John Bromfield, Victor Jory
and Lon Chaney**

(United Artists, February; time, 76 min.)

"Manfish" offers some picturesque Caribbean scenery and underwater photography, all enhanced by DeLuxe color, but as an entertainment it emerges as a rather weak melodrama that rates no better than lower-half billing in secondary situations that cater to indiscriminating audiences. Loosely based on Edgar Allan Poe's "The Gold Bug" and "Telltale Heart," its story of buried treasure and murderous greed is handicapped by an inept script, ordinary dialogue and unbelievable characterizations. Moreover, the acting is so completely unrestrained that it borders on the amateurish. This is particularly true of Victor Jory, as a sinister professor, and Lon Chaney, as a dim-witted crew member, who "chew the scenery" every moment they are on the screen. Not much can be said for the direction:—

What there is to the story has John Bromfield,

disreputable owner of the turtle fishing boat "Man-fish," finding half of a treasure map in a bottle that is clutched in the hand of a skeleton at the bottom of the sea. Included in the discovery is an odd ring, which he recognizes as a duplicate of one worn by Jory, a mysterious professor, with whom he had argued over the affections of a native girl. Bromfield confronts Jory with his ring and demands to know if he has the missing half of the map. Jory denies any knowledge of it, but he admits ownership after making an unsuccessful attempt on Bromfield's life. Although each distrusts the other, they agree to become partners in a search for the treasure. Their mutual need of one another prevents them from carrying out murderous schemes, but once they succeed in finding the treasure each plots to kill the other. Their battle of wits culminates with Jory killing Bromfield when their ship arrives at port, and with his tying a compressed air tank to the body so that it sinks to the bottom of harbor when thrown overboard. Jory's foul deed comes to light when a leak in the tank causes bubbles to come to the surface and they are noticed by Chaney, a crew member, who dives overboard and locates the body. Jory is picked up by the police, and Chaney, who becomes the new owner of the boat, sets out to sea unaware that the treasure chest, which has been suspended over the side by Jory with a rope, had sunk to the bottom when the sharp blades of the ship's propeller cut the rope.

It was produced and directed by W. Lee Wilder, from a screenplay by Joel Murcott. Adult fare.

**"Please Murder Me" with Raymond Burr,
Angela Lansbury and Dick Foran**

(Dist. Corp. of Amer., Feb.; time, 76 min.)

A fairly good program murder melodrama. At first one gets the impression that it will be like hundreds of other similar melodramas, but one changes his mind as the action progresses and the story takes on some novel twists. Raymond Burr, who usually plays unpleasant parts, is cast in a sympathetic role this time and handles it with conviction, winning the audience's sympathy as a successful lawyer who is duped by a double-crossing woman into gaining an acquittal for her after she murders her husband, but who brings her to justice when he learns of her duplicity by using himself as her second murder victim. Angela Lansbury is most competent in the unpleasant role of the heartless woman. The direction is good, and so is the photography:—

Having fallen in love with Angela, wife of Dick Foran, his best friend, Burr visits Foran and informs him that Angela is in love with another man but does not disclose that the other man was he. Before going home, Foran writes a letter to Burr and asks Robert Griffin, a friend, to mail it. When he arrives home, he is shot and killed by Angela, who claims that she had acted in self-defense. Angela is arrested for murder, and Burr defends her so brilliantly at the trial that she is acquitted. During a party in celebration of the acquittal, Griffin delivers Foran's letter, which he had forgotten to mail. Burr, reading the letter, is shocked to learn that Angela had sought to divorce Foran in order to marry Lamont Johnson, an artist. After confirming the letter's contents with Johnson, Burr comes to the realization that Angela had killed Foran to inherit his estate and marry Johnson, while at that same time pretending to be in love with him. To seek

revenge and bring her to justice, Burr decides to goad her into murdering him, but first sets up a tape recorder to take down their conversation. He then sends for Angela, tells her that he knows all and that he is going to inform Johnson of her duplicity. She shoots and kills him when he refuses to listen to reason. The police, investigating his murder, find the tape recorder, and it is presumed that the incriminating evidence will send Angela to the electric chair.

It is a Gross-Krasne production, produced by Donald Hyde, and directed by Peter Godfrey, from a screenplay by Al C. Ward and Donald Hyde.

Adults

**"The Brain Machine" with Patrick Barr,
Elizabeth Allan and Maxwell Reed**

(RKO, February 15; time, 72 min.)

This British-made suspense melodrama is a fair picture of its kind and should serve well enough as a supporting feature. Centering around a woman psychiatrist who becomes the kidnap victim of a patient with homicidal tendencies, the story, despite some considerable padding, maintains a suspenseful mood and offers a number of tense and exciting situations. The direction and acting are competent, but, like many other British films, this one presents the exhibitor with a selling problem in that the players in the all-British cast are generally unknown to American audiences:—

Elizabeth Allan, a psychiatrist in a London hospital, examines Maxwell Reed, an amnesia victim, and by putting him under the influence of a drug learns from him that he had been beaten up by gangsters. Through a "brain machine" called the Electroencephalograph, Elizabeth concludes that Reed had the makings of a homicidal maniac and was badly in need of medical treatment. She is horrified to learn that Reed had walked out of the hospital and immediately asks the police to pick him up, but they refuse to take any action because Reed had no criminal record and had not committed any crime. Because he felt that Elizabeth knew too much about him, Reed kidnaps her one night and takes her to a garage, where she discovers that he is involved with stolen drugs. Meanwhile Patrick Barr, Elizabeth's estranged doctor-husband, learns that she is missing and pursues his own line of inquiry when police methods prove unsatisfactory to him. A clue leads him to Reed's wife, but before she can direct him to Reed's hideaway she is murdered by Edwin Richfield, a henchman of Gibb McLaughlin, head of a large chemical firm. They and Reed were involved in a scheme to transport drugs illegally to the Continent, but Reed had stolen the drugs and was trying to sell them himself. In the events that follow, Richfield locates Reed and tries to kill him. Reed, wounded, escapes in a truck, taking Elizabeth with him. He takes refuge in another hideout, where Elizabeth convinces him that his bullet wound must be treated. He permits her to send for her husband, who removes the bullet. Barr begs Reed to submit to a brain operation, but when Reed learns that his wife had been murdered, he breaks away and rushes to the chemical plant, where he murders McLaughlin before the police trap him. It ends with a reconciliation between Elizabeth and Barr.

It was produced by Alce Snowdon, and written and directed by Ken Hughes. Adults.

In view of the fact that this is the first national convention of exhibitors to be held since the alliance was formed, their endorsement, which seems certain, will indicate to the Department of Justice and the Senate Small Business Committee that the country's exhibitors are unified in support of the joint program.

As to National Allied's board meeting, its special business is the election of new officers, but the tentative program announced by the organization's Washington headquarters indicates that a vast and important accumulation of other business will be transacted.

High on the agenda is a report by Rube Shor, Allied's president, and Mr. Myers on the alliance between Allied and TOA, and the importance of ratification of the joint program by regional organizations so that the Justice Department and the Senate Small Business Committee may know that the exhibitors throughout the nation are solidly behind it.

Mr. Myers will also report on the plans made for presenting the exhibitors' case at the forthcoming SSBC hearings.

The agenda calls also for the board's tax committee to report on prospects for further admissions tax relief at this session of Congress, and if the committee think that the prospects are favorable, a decision will be made on how Allied should proceed.

On the matter of COMPO, the agenda calls for "reconsideration of action taken at last meeting outlining conditions to Allied's re-affiliation in view of the fact that an individual known to be offensive to Allied has been elevated to the Triumvirate and given far-reaching authority." The individual referred to is, of course, Robert W. Coyne.

A highlight of the board meeting will be a report by Benjamin Berger, chairman of the Emergency Defense Committee, and in connection with his report the agenda calls for a general discussion of the following:

"Reports that Paramount has moved its 'floor' up to 40% with no 'look' beyond it. Is this general throughout the United States or is it confined to the territory reporting it?"

"Has Paramount's lead in this particular been followed by other companies, as reported by one member, and if so, which ones?"

"Reported 'sucker deals' on 'Guys and Dolls' at straight 70% with no overhead and no 'look.'"

"Withholding from subsequent-run and small town exhibitors pictures which have been mentioned for Academy Awards so as to bring them back for repeat first runs following such awards."

"Metro-Quaker Oats tie-up on 'Forever Darling' and 'Forbidden Planet' whereby kid passes are distributed with the breakfast food of palookas."

"Open forum on film and rental terms and conditions."

Included in the agenda is the subject of trade papers, with the following slated for discussion:

"(a) Complaints that certain trade papers are deliberately coloring and distorting the news concerning the activities of exhibitor organizations and are trying to disrupt cooperation between Allied and T.O.A. because it is displeasing to the film companies.

"(b) Should these publications be condemned by name so that there can be no mistaking the board's indignation at the sniping tactics now being employed against the attempts of Allied and T.O.A. to obtain consideration for their members?"

"(c) Or should Allied explore the suggestion made by Mr. Goldberg at the last meeting that we establish a publication of our own to be supported by subscriptions and the advertising of equipment and supply houses?"

"(d) Or should Allied and its members confine their efforts to supporting and encouraging publications that have treated the exhibitors and their organizations fairly in both their news and editorial columns?"

A report on the Allied board's deliberations will be made in next week's issue.

SUPERSCOPE MAKES A WISE CHANGE

What might be termed as a victory for CinemaScope in particular and a boon for exhibitors in general, is the announcement made last weekend that Superscope, the anamorphic printing process developed by Joseph and Irving Tushinsky, will be made available in the future in a screen aspect ratio of 2.35 to 1, which is the screen aspect ratio of CinemaScope release prints with optical sound.

According to the announcement, this development, which is being called Superscope-235, was created at the insistence of exhibitors who have been demanding a standardization of anamorphic prints in a 2.35 to 1 ratio. Prior to this new development, Superscope anamorphic prints were projected in a ratio of 2 to 1. CinemaScope is photographed for a screen aspect ratio of 2.55 to 1 and is projected in that ratio in theatres equipped for magnetic sound, but the ratio is reduced to 2.35 to 1 when the optical sound track is added.

Since most of the theatres equipped to show anamorphic productions book the optical sound 2.35 to 1 prints when playing CinemaScope, and since the anamorphic print derived from Superscope-235 will have the exact dimensional characteristics as CinemaScope's optical sound prints, such theatres will now be able to double-bill Superscope-235 and CinemaScope films and project them from the same booth setup, thus eliminating the switching of aperture plates on projection machines and the problem of masking the screen to conform to the changed size of the picture ratio.

This standardization of anamorphic optical release prints will not only prove helpful to the exhibitors but also the Tushinskys, for it should serve to induce more producers to make use of the Superscope process.

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THE ALLIED BOARD MEETING

The continued refusal of the distributing companies to ease up on their exorbitant film rental demands, even in the face of the forthcoming hearings that will be held by the Senate Small Business Committee in Washington on March 21 and 22, has made National Allied's board of directors more determined than ever to press its case for Government control of film prices. This view was expressed by Rube Shor, Allied's president, following the annual mid-winter meeting of the board, held in Cleveland on Sunday and Monday of this week.

Stating that the board is "very aggravated" by current excessive film rental terms, which emphasize the dire need for legislative relief to combat the film companies' "hell and be damned" policies, Shor specifically cited Paramount's new 40% "floor" policy with no adjustments on "The Court Jester," "Anything Goes," and "The Rose Tattoo"; Warner Bros.' similar 40% "floor" policy on "Helen of Troy"; and MGM's 70-30 terms for "Guys and Dolls" in small first-run situations with a minimum of 50% demanded from the subsequent runs.

Denying rumors that Allied, as a result of its alliance with the Theatre Owners of America, will withdraw its bid for Federal regulation of film rentals, Shor predicted that the continued refusal of the film companies to "soften" film terms will cause "many converts" to join the Allied cause "or they will be out of business."

All officials of the national organization were re-elected by the board for another one-year term. These include Shor, as president; Abram F. Myers, board chairman and general counsel; Julius M. Gordon, secretary; William A. Carroll, recording secretary; and Irving Dollinger, treasurer.

Re-elected also were members of the Caravan Committee, including Leo T. Jones, chairman; Trueman T. Rembusch, Fred Harpst and Elmer Huhnke.

On Monday, the board sent a telegram to Spyros P. Skouras, president of 20th Century-Fox, urging him to release "The King and I" in 35 mm form, instead of road-showing it in 55 mm form, as planned by his company. Shor explained that the board took this action because of the "great acceptance" of "Carousel," the first picture to be photographed in the new CinemaScope 55 process but reduced to 35 mm prints for general exhibition. On Tuesday, Shor received an immediate reply from 20th-Fox, not only agreeing to make "The King and I" available to all exhibitors in 35 mm, but also informing him that the release of the picture would be moved up from October to either July or August.

A strong protest was registered by the board against the practice of withholding from small-town and subsequent-run exhibitors pictures that are prospective Academy Award winners so as to bring them back for repeat first runs following such awards. "Marty," "East of Eden" and "Rebel Without a Cause" were specifically cited.

On the matter of seeking admissions tax relief, the board stuck to its previously announced position that the time was not propitious for a new tax campaign.

As to the MGM tie-up with Quaker Oats on "Forever Darling" and "Forbidden Planet," whereby kid passes are distributed with the breakfast cereal, the board, despite some objections that the idea may prove harmful to certain exhibitors, voted to give it a fair trial to see how it works out.

With regard to COMPO, the board directed Abram F. Myers to reply to a letter of inquiry from COMPO stating in detail the changes Allied would like made in COMPO's procedures and personnel before it will consider re-affiliation.

Three resolutions were passed by the board. One reaffirmed the board's approval of the alliance between Allied and the Theatre Owners of America in a joint program of action calling for establishment of an all-inclusive arbitration system, including the arbitration of film rentals and selling policies, and for modification of the consent decrees to permit the former affiliated circuits to produce and distribute motion picture with pre-emptive rights for their own theatres.

A second resolution urged the regional Allied units "to consider and pass upon this joint program at the earliest possible date, and to inform the Department of Justice and the Senate Small Business Committee of their position thereon, so that those Government agencies may know that they are called upon to act in accordance with the wishes of the majority of exhibitors."

The third resolution, which dealt with the trade papers, had this to say:

"RESOLVED, that the Board of Directors of Allied States Association of Motion Picture Exhibitors has noted with indignation and disgust the treatment accorded by certain trade papers to recent developments involving Allied and the Theatre Owners of America, and the Board hereby specifically censures and condemns the following flagrant examples:

"(a) The publication by *Motion Picture Daily* and *The Film Daily* of false, malicious and defamatory attacks on Allied and T.O.A., which were attributed to film executives too cowardly to identify themselves, involving the recently announced plan of cooperation between the two organizations.

"(b) The suppression by these same publications of those parts of the replies and explanatory material released by Allied and T.O.A. which might be displeasing to their anonymous spokesmen or their employers, thereby preventing the exhibitor organizations from defending themselves in the organs in which they were attacked.

"RESOLVED, FURTHER, that the Board congratulates and expresses its appreciation to HARRISON'S REPORTS for having published in full, without editing, disparagement or coloration, the material issued by Allied and T.O.A. in answer to the attacks made upon them, again proving that journal's independence and its freedom from distributor influence or domination."

HARRISON'S REPORTS wishes to thank National Allied's board of directors for this recognition of its efforts to service the exhibitors with unadulterated reports on matters that are of prime importance to them.

"Carousel" with Gordon MacRae, Shirley Jones and Cameron Mitchell

(20th Century-Fox, Feb.; time, 128 min.)

Excellent is a word that has always been used sparingly by this reviewer in describing the entertainment and production values of a motion picture, but its use has never been more richly deserved than by this screen version of Rodgers and Hammerstein's "Carousel," which has become an American musical classic. Photographed in DeLuxe color and in the new CinemaScope 55 process, which is being hailed by the critics as the finest form of photography yet developed for motion pictures, the film should prove to be one of the year's top box-office grossers, not only because of the excellence of its photography and the breathtakingly beautiful outdoor backgrounds, but mainly because it offers superior entertainment values in its beguiling songs, dazzling choreography and its tender and poignant story, which grips one's emotions. The acting is very good, with exceptionally fine performances turned in by Gordon MacRae, as the swaggering carnival barker, and Shirley Jones, as the shy, cotton-mill girl he marries. Though MacRae mistreats her, he displays a streak of tenderness and cannot hide the fact that he loves her deeply. Not the least of the film's many highlights is the superb manner in which both MacRae and Miss Jones sing the appealing songs. The dance numbers are brilliant and highly imaginative. The "June is Bustin' Out All Over" number, performed by a group of wonderful dancers on a Maine dock and against a stunning harbor background, is one of the lustiest dance sequences ever filmed and is alone worth the price of admission. Although the story is essentially a dramatic tale, it has been sprinkled with fine touches of humor to relieve the tension. All in all it is a rare musical drama, one that will leave an audience thoroughly satisfied and will send them out of the theatre ready and willing to recommend it to their friends.

The story opens at the turn of the century in a New England amusement park, where the main attraction, insofar as the girls are concerned, is MacRae, barker for a carousel owned by Audrie Christie. MacRae finds himself attracted to Shirley, and when the jealous Audrie tries to prevent their acquaintance, he resents her interference and quits his job. MacRae and Shirley marry and go to live with Claramae Turner, Shirley's cousin, who operated a small restaurant on a Maine wharf. In the passing months, MacRae does not find a job and he mistreats Shirley, but her love for him remains as strong as ever. He turns tender toward her when he learns that she is going to have a baby, and to provide her with proper care he enters into a scheme with Cameron Mitchell to hold up a man carrying a large payroll. The robbery attempt misfires, and in his haste to make an escape MacRae accidentally stabs himself to death. Fifteen years later, in Heaven, MacRae learns that his daughter (Susan Luckey), now 15, was extremely unhappy, made miserable by the children of the town because of her father's reputation as a thief. He asks for and received permission to return to earth for one day, and arrives on the day of her graduation from school. Though she cannot see or hear him, he manages to make her believe the words of the main speaker, who cautions the graduates that they must learn to stand on their own feet, neither leaning on the success of their parents, nor being held back by their failures. Satisfied that his child had gained a new outlook on life, MacRae returns to Heaven.

It was produced by Henry Ephron, who wrote the screenplay with Phoebe Ephron, from the musical play based on Ferenc Molnar's "Liliom." Excellent for the family.

"The Come On" with Anne Baxter, Sterling Hayden and John Hoyt

(Allied Artists, April 1; time, 83 min.)

Aside from the fact that the story is seamy, unwholesome and unpleasant, it is handicapped also by the fact that it has been directed unskillfully, either because of the bad script or because the director lacked imagination. For instance, Anne Baxter, as a sexy "come on" in a badger game with John Hoyt, her sadistic confederate, shoots and wounds him mortally in order to marry Sterling Hayden. Yet Hoyt, before he dies, is shown covering a great distance under his own power to track down the lovers and to shoot and kill Miss Baxter. It is true that certain dramatic license may be taken by either an author or a director, but it becomes ridiculous when such license overtaxes the spectator's imagination. There are other spots in the story where equally illogical liberties have been taken. Another weakness in the story is that no sympathy is felt for any of the

principal characters, for each is ruthless and wicked. The photography, with prints in the Superscope process, is excellent:—

Anne and Hoyt work the badger game, with Anne posing as his wife to trap wealthy "customers." At a Mexican resort she makes a play for Hayden, owner of a small fishing craft. This time, however, she falls in love and demands that Hoyt give her half of their crooked funds so that she may marry Hayden. Hoyt refuses and threatens to turn her over to the police if she leaves him. He takes Anne to Balboa Beach, Calif., and Hayden follows them. There, Anne informs Hayden of an agreement with Hoyt, whereby she was to get all their money if she survived him. She then asks Hayden to help her kill Hoyt by dynamiting his boat. Hayden refuses at first, but agrees to help her after Hoyt gives her a beating. Suspecting foul play, Hoyt hires Jesse White, a private detective, to check on Anne's movements. When White reports that Anne had bought dynamite and wiring, Hoyt plots his own double-cross by offering Hayden \$10,000 to abandon Anne. Hayden wrests the money from Hoyt and persuades Anne to forget her plot. The following morning, when the police learn that Hoyt had disappeared in an explosion of his boat, Anne and Hayden are taken into custody, but White gains their freedom by providing them with an alibi. He then blackmails Anne into paying him \$10,000 for photographs showing her purchasing the dynamite. Later, Anne shoots and kills White, but not before he has an opportunity to mail a letter to the police with proof of her guilt. Anne and Hayden fly to Mexico, where they wed. There, Hoyt turns up still alive and reveals that he had set the explosion himself. Anne shoots him and leaves him for dead, but Hoyt follows her to a beach nearby and, before dying, wounds Hayden and kills Anne.

Lindsley Parsons produced it, and Russell Birdwell directed it, from a screenplay by Warren Douglas and Whitman Chambers, based on a novel by Mr. Chambers. Adult fare.

"Invasion of the Body Snatchers" with Kevin McCarthy and Dana Wynter

(Allied Artists, Feb. 5; time, 80 min.)

No one expects a science-fiction story to be rational, but this one, in addition to being utterly fantastic, is so confusing that the movie-goers will not know what it is all about until the finish, when it is explained by dialogue, but even then the explanation may cause them to snicker. Thanks to the good direction, the action succeeds in holding one's interest from the very beginning, mainly because the spectator wants to see what will come out of the story in the end. The fact that nothing worthwhile comes out of it, however, may hurt the picture's box-office chances, for it is bound to provoke unfavorable word-of-mouth comment on the part of those who have seen it. The film is being made available in the Superscope process and the photography is excellent. There is no comedy relief:—

When Kevin McCarthy, a doctor, returns to the California town of Santa Mira from a business trip, Jean Willes, his nurse, informs him that a strange hysteria was spreading among the inhabitants. McCarthy and Dana Wynter, his fiancée, as well as several of their friends, slowly realize that something is wrong when a number of the townfolk seem to lose their emotional and spiritual identities, appearing to their relatives and friends as strangers, although retaining their outward appearances. A determination to survive seems to be their only remaining impulse. In due time McCarthy and Dana find the unexplainable cause. A weird form of giant plant life, apparently from outer space, had descended on the town. When the huge pods ripen and open, there emerges from each of them a "blank" in human form—a "blank" that resembles one of the townfolk, and while that person sleeps the "blank" drains from him all his normal emotions, except the will to survive. This done, the "blank" turns into a ball of dust in the husk of its withered pod. Despite the efforts of Dana and McCarthy to escape such a fate, Dana, during a sleep of utter exhaustion, becomes a pod person and only McCarthy remains to warn the world of the danger. The people think that he is demented, and police subdue him and take him to a hospital. There, one of the doctors obtains proof that McCarthy's fantastic story is true and calls upon the forces of the law to converge on Santa Mira.

Walter Wanger produced it, and Don Siegel directed it, from a screenplay by Daniel Mainwaring, based on the Collier's Magazine serial by Jack Finney.

Harmless for the family.

"The Last Hunt" with Robert Taylor, Stewart Granger, Debra Paget and Lloyd Nolan

(MGM, February 24; time, 103 min.)

Very good! It is a visually and emotionally exciting outdoor melodrama, centering around the wanton annihilation of the American buffalo, and around the violent conflict between two men who play a part in the reckless slaughter. Excellently photographed in CinemaScope and Eastman color, the picture offers magnificent scenic backgrounds that are breathtaking in their beauty and add much to the tense and dramatic story values. The opening scenes, which depict a thundering buffalo stampede, are highly fascinating and spectacular. Robert Taylor, cast in a decidedly unsympathetic role, is highly effective as a ruthless, gun-crazy adventurer who has no qualms about killing either buffalo or Indians. Stewart Granger, too, is effective as his partner, a decent fellow who has no heart for the decimation of the animals and who eventually becomes fed up with Taylor's murderous ways and with his lustful mistreatment of an Indian maiden, well played by Debra Paget. A highly exciting and somewhat humorous sequence is where Granger, intoxicated, gives vent to his emotions in a vicious barroom brawl. A colorful characterization is contributed by Lloyd Nolan as a peg-legged buffalo skinner. There is a touch of poetic justice in the climax, where Taylor, waiting in a snow storm to kill Granger, freezes to death as the result of using the moist hide of a freshly-killed buffalo to keep himself warm. It is a virile entertainment, and the action may, at times, prove too brutal and gory for those with sensitive stomachs:—

When his small herd of cattle is wiped out by a buffalo stampede, Granger teams up with Taylor to hunt them and sell the skins. They hire Russ Tamblin, a young half-breed Indian, and Nolan, as skinner, and head for the buffalo country. Granger soon regrets organizing the hunt, believing the uncontrolled slaughter will soon bring an end to the buffalo and increased hardships to the Indians. Taylor, however, glories in the killings. When several Sioux steal their mules, Taylor recovers the animals and kills the Indians, but he spares Debra Paget, a young Indian woman, whom he brings back to camp to live with him. The sullen girl remains unresponsive to his passionate embraces, infuriating him. As Taylor's passion for hunting and killing increases, Granger realizes the injustice of their quest. Meanwhile a strong, unspoken bond grows between him and Debra, and he helps her to escape when Taylor starts to mistreat her. Taylor shoots Nolan dead when he tries to prevent him from following Granger, and he gives young Tamblin a severe beating for refusing to help him track down Granger. Bent on revenge, Taylor finally catches up with Granger and Debra as they take temporary refuge from a blizzard in the shelter of a mountain cave. Darkness prevents Taylor from pressing his attack and he shouts to Granger that he will wait until morning to shoot it out with him. At daybreak, Granger comes down from the mountain cave for the showdown only to find that Taylor had froze to death during the night.

It was produced by Dore Schary, and directed by Richard Brooks from his own screenplay, based on the novel by Milton Lott.

Adult fare.

"Over-Exposed" with Cleo Moore

(Columbia, March; time, 80 min.)

This is a fair program melodrama, centering around the machinations of an opportunistic young woman photographer whose rise to fame receives a jolt when, through no fault of her own, her reputation for being unfair causes her downfall. Like other pictures in which the voluptuous Cleo Moore has had the leading role, this one, too, has a lurid quality and is of a type that lends itself to sensational exploitation methods. As an entertainment, however, it is only moderately interesting and hardly believable. The story, which moves along at a lieisurely pace, becomes highly melodramatic in the closing reels where Miss Moore, angered by the ill-luck that had befallen her, attempts to blackmail a powerful gangster with an incriminating photograph, only to be given a severe beating by his henchmen. The manner in which she is rescued by her boy-friend is as incongruous as the rest of the story:—

Down on her luck and living a sordid existence as a B-Girl in clip joints, Cleo is befriended by Raymond Greenleaf, a once-famous photographer turned alcoholic, who teaches her how to handle a camera. With her new-found knowledge, she decides to try her luck in New York but

to no avail. She meets and becomes friends with Richard Crenna, a news reporter, who helps her to obtain a job as a camera girl in a second-rate night-club. Once there, Cleo uses her wiles on the manager and succeeds in ousting another girl photographer, thus gaining the whole concession for herself. She grabs an opportunity to better herself by snapping a compromising photograph of Dayton Lummis, lawyer for Rudy Germaine, a notorious gangster. She then uses the picture as a mild form of blackmail to persuade Lummis to give her the photographer's job in an exclusive night-club owned by Germaine. There she snaps and cleverly doctors a photograph of Isobel Elsom, an aged society dowager, who is so pleased by the flattering picture that it establishes Cleo as a leading society photographer. She wins fame and fortune, and sends for Greenleaf to be her assistant. One night she manages to snap Miss Elsom as she dies from a heart attack while dancing at the club. Cleo, out of respect for the old lady, does not release the photograph, but it is stolen from her file by an unscrupulous gossip columnist, who publishes it. Believing that she had sold the photo, all her new-found society friends turn against her and she goes broke. Now desperate, Cleo uses an incriminating photo that could land Germaine in jail in an attempt to blackmail him into buying it. The gangster dispatches several thugs to beat up Cleo and obtain the photo. Crenna, learning that she is in trouble, manages to rescue her. After informing the police of what she knows about Germaine, Cleo consents to marry Crenna and to settle down with him as his news photographer while he roams the world as a reporter.

It was produced by Lewis J. Rachmil, and directed by Lewis Seiler, from a screenplay by James Gunn and Gil Orlovitz, based on a story by Richard Sale and Mary Loos.

Adults.

"Uranium Boom" with Dennis Morgan, Patricia Medina and William Talman

(Columbia, March; time, 67 min.)

An ordinary program action melodrama, with a topical uranium angle. There is nothing distinguished about the formula story, and it has been given so hackneyed a treatment that one guesses in advance just what is going to happen. Moreover, the story is implausible, completely lacking in human appeal, and no sympathy is felt for any of the characters. Even the performances are stilted, but the fault seems to lie with the material and not with the players:—

Dennis Morgan, an adventurer, arrives in a Colorado boomtown to try his luck in search of uranium and forms a partnership with William Talman, another hopeful newcomer, after first getting into a fight with him. They hire Phil Van Zand, a Navajo Indian, to guide them through the Colorado wilderness and, after several weeks of futile prospecting, follow their guide's advice and strike it rich. While Talman stays on to map out mining operations, Morgan goes to town to register the claim and celebrate. During his jubilant stay in town, he meets and falls in love with Patricia Medina and marries her before learning that she is the girl Talman planned to marry as soon as he struck a profitable claim. Talman explodes with anger when Morgan returns to the mine with Patricia and informs him that they are married. Bitter, Talman leaves the mine in Morgan's hands but retains his half-ownership. Morgan becomes power-mad with his new-found fortune and soon infuriates under-financed prospectors by legally taking over their claims when they fail to meet the annual improvement obligations demanded by the mining laws. To break Morgan and win back Patricia, Talman engineers a clever scheme by which he first gives Patricia his share of the mine to prove that he still loves her, and then utilizes the services of Frank Wilcox, a confidence man, and Tina Carver, his sexy accomplice, to set up a ruse that leads Morgan to believe that a new spur railroad is coming into the territory. Morgan falls for the ruse and heavily mortgages his interests to buy new claims near the proposed rail line. As a result, he goes broke, and the miners he had taken advantage of get back their claims. The experience has a sobering effect, not only on Morgan, but also on Talman, who comes to the realization that Patricia loved Morgan regardless of his financial position. Using the half-interest in the mine given to her by Talman, Patricia brings about a reconciliation between the men and makes them her partners.

It was produced by Sam Katzman, and directed by William Castle, from a story by George F. Slavin and George W. George, who collaborated on the screenplay with Norman Retchin. Adult fare.

SOUND ADVICE

In a forceful keynote address delivered before the third National Allied Drive-in Convention, held in Cleveland this week, Horace Adams, president of the Independent Theatre Owners of Ohio and a regional vice-president of National Allied, gave the outdoor operators advice that may well be heeded by exhibitors everywhere.

"The most stupid mistake that a business man can make," said Adams, "is to fail to recognize the historical mistakes that have been made over a period of years in the same business.

"One of the greatest mistakes that has ever been made in this great industry by exhibitors has been their absolute disregard for the necessity of unity among them.

"In the many years that I have been associated with this business, I am amazed to find that we have amongst our exhibitors so many geniuses and, as is usually the case when there are too many generals, each believing himself a Napoleon, something's got to give, and it did."

Pointing to the necessity of a drive-in operator being a good competitor, Adams declared that "there is nothing that happens in this business that cannot be ironed out by amicable discussion, and at any time that you as a drive-in theatre operator thinks that you are taking undue advantage of your competitor you are only cutting off your nose to spite your face."

As an example of what he was talking about, Adams cited a feud last year among drive-ins in the Toledo area, where most of them were charging an admission price of 75c per adult until several of them started a price war, "which left each and every one of us in a position where we were running our theatres at an absolute loss; and the strange part of it was that no one increased his attendance with the reduction of this admission price."

As another example of exhibitor "stupidity," this time in connection with film buying, Adams cited an incident in one area where a number of exhibitors declined to play certain pictures because of the excessive terms demanded. But several other exhibitors, whom he referred to as "Napoleonic geniuses," decided to play the pictures regardless of the terms. The result, said Adams, was that these exhibitors did not only fail to make a profit on the engagements, but they, like the other exhibitors in the area, were victimized by the film companies, which used the high percentage terms as a yardstick in selling subsequent pictures. When the "maverick" operators saw the light and joined the other exhibitors in holding out against stiff rental terms, the situation eased up to some degree.

"So don't think just because you may buy a picture on non-profit large percentage terms that you are outsmarting your competitor and are building up your business," cautioned Adams. "You are only destroying yourself and everyone else in your particular location."

Adams also counseled the outdoor operators against playing "doubtful" pictures just to make a "few extra bucks," and stressed the importance of playing "good, wholesome, clean product" because "90 per cent of the business you do in your theatre is made up of families, of husbands and wives and children—good clean citizens who deserve nothing but the very best of treatment and the very best of product."

"By doubtful pictures," said Adams, "I mean the sex type of picture that may appeal to a few morons, but I can assure you that the best it can do for you is to drive your good customers out of your theatre and reflect most unfavorably upon all of us engaged in this business. You must play good, clean, wholesome product or you are going to do irreparable damage not only to yourself and your theatre, but to all people engaged in your business, because unfortunately we are judged by the few who are not conscious of their obligation to their communities."

Another sound piece of advice given by Adams to the drive-in operators, many of whom were never engaged in the field of exhibition before, is the importance of joining an exhibitor organization for their "own good and protection," because "no individual theatre owner or even chain theatre owner is in a position to accomplish one single thing by himself."

The important actions taken at the drive-in convention will be reported in next week's issue.

"The Conqueror" with John Wayne, Susan Hayward and Pedro Armendariz

(RKO, March 28; time, 110 min.)

Photographed in Technicolor and CinemaScope, this historical spectacle may not win critical acclaim, but its ingredients of barbarous action, thrilling battle scenes, treachery between war lords and a strong romance between a Mongolian ruler and an abducted Tartar princess, are of a type that have found favor in the past with the general run of audiences and probably will please them once again. Commercially, the picture should benefit considerably from the popularity of its leading players and from the huge advertising and exploitation campaign that RKO is putting behind it. Unfortunately the story, which centers around the earlier exploits and conquests of Genghis Khan, the famed 12th Century Oriental ruler, does not come through the screen with any appreciable dramatic force, and the acting is no more than acceptable. But since it is a picture that will appeal mainly to those who are not hypercritical, they should be more than satisfied by the large-scale battle sequences in which hordes of charging horsemen clash with one another; the individual feats of heroism; the passionate love sequences; and the scenes of revelry in an Oriental palace, replete with scantily-clad dancing girls whose exotic bodily gyrations are, incidentally, as sensuous and daring as anything ever seen on the screen:—

The story opens with John Wayne, known as Temujin before gaining the title of Genghis Khan, attacking the caravan of a Merkit chieftain and abducting Susan Hayward, the chieftain's bride-to-be and daughter of Ted De Corsia, the Tartar ruler, who years previously had murdered Wayne's father. Returning to his Mongol camp, Wayne announces that he will take Susan as his wife, much to the disapproval of Agnes Moorehead, his mother, who feared De Corsia's wrath. Wayne's efforts to win Susan's love only intensifies her hatred for him, but she finally succumbs to him in a moment of passion. In a grandiose plan to wipe out the Tartars, Wayne succeeds in making a pact with Thomas Gomez, a mighty Chinese ruler, but before the plan to attack the Tartars with their joint forces can be put into effect, the Tartars capture Wayne and rescue Susan. When her father sentences Wayne to death, Susan suddenly realizes her love for the Mongol leader and sets him free. He reaches his followers and learns that they, thinking him dead, had made Pedro Armendariz, his blood brother, their leader, but Wayne's ruffled feelings are soothed when Armendariz assures him that he does not want to rule. In the complicated events that follow, Wayne's plan to join forces with Gomez is stymied by the treachery of John Hoyt, Gomez's chief advisor, who sought to take his ruler's place, but Hoyt's duplicity ends with the death of both himself and Gomez, with Wayne taking over Gomez's title and his troops. Thus strengthened, Wayne leads his hordes against the Tartars, defeating them and killing their ruler. It all ends with his being reunited with Susan and beginning his reign as the Ghengis Khan.

It was produced and directed by Dick Powell from a screenplay by Oscar Millard.

Adults.

HARRISON'S REPORTS

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Bottom of the Bottle, The— 20th Century-Fox (88 min.)	20	Time Slip—Nelson-Domergue not set
Brain Machine, The—RKO (72 min.)	27	5605 The Four Seasons—Wayne-Wynn-Barton ... not set
Broken Star, The—United Artists (82 min.)	19	
Cash on Delivery—RKO (82 min.)	15	
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Killer is Loose, The—United Artists (73 min.)	18	
Let's Make Up—United Artists (66 min.)	23	
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Lone Ranger, The—Warner Bros. (86 min.)	2	
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Man Who Never Was, The— 20th Century-Fox (103 min.)	24	
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Miracle in the Rain—Warner Bros. (107 min.)	18	
Never Say Goodbye—Univ.-Int'l (96 min.)	24	
Our Miss Brooks—Warner Bros. (85 min.)	22	
Phantom from 10,000 Leagues, The— American Rel. Corp. (80 min.)	11	
Please Murder Me—DCA (76 min.)	27	
Postmark for Danger—RKO (84 min.)	10	
Ransom!—MGM (104 min.)	2	
Red Sundown—Univ.-Int'l (81 min.)	19	
River Changes, The—Warner Bros. (91 min.)	26	
Slightly Scarlet—RKO (99 min.)	26	
There's Always Tomorrow—Univ.-Int'l (84 min.)	7	
Three Bad Sisters—United Artists (76 min.)	7	
Timetable—United Artists (79 min.)	23	
Wiretapper—Embassy (80 min.)	6	
World in My Corner—Univ.-Int'l (82 min.)	19	

RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

5528 The Return of Jack Slade— Ericson-Blanchard	Oct. 9
5531 Bobby Ware Is Missing—Brand-Franz	Oct. 23
5533 Toughest Man Alive—Clark-Milan	Nov. 6
5534 Paris Follies of 1956— Tucker-Whiting Sisters	Nov. 27
5535 Shack Out on 101—Moore-Lovejoy	Dec. 4
5540 Sudden Danger—Elliott-Drake	Dec. 18
5531 Gun Point—MacMurray-Malone (C'Scope)	Dec. 30
5541 Dig That Uranium—Bowery Boys	Jan. 8
5601 The Deadliest Sin—British-made	Jan. 29
5602 The Invasion of the Body Snatcher— McCarthy-Wynter (Superscope)	Feb. 5
5604 Thunderstorm—Christian-Thompson	Mar. 4
5606 The Wicked Wife—British-made	Mar. 18
5607 World Without End— Marlowe-Gates (C'Scope)	Mar. 25
5608 The Come On— Baxter-Hayden (Superscope)	Apr. 1
5609 Crashing Las Vegas—Bowery Boys	Apr. 8

Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)

Lady and the Tramp—Cartoon feature	July
The African Lion—True Life Adventure	Oct.
The Littlest Outlaw—Armendariz	Feb. 1
Song of the South—reissue	Feb. 20

Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

810 My Sister Eileen—Leigh-Lemmon-Garrett	Oct.
811 Count Three and Pray—Heflin-Woodward	Oct.
805 Devil Goddess—Johnny Weissmuller	Oct.
808 Duel on the Mississippi—Barker-Medina	Oct.
819 Queen Bee—Crawford-Sullivan	Nov.
820 Three Stripes in the Sun—Ray-Kimura	Nov.
824 Teen-Age Crime Wave—Cook-McCart	Nov.
814 A Lawless Street—Scott-Lansbury	Dec.
816 The Crooked Web—Lovejoy-Blanchard	Dec.
823 Hell's Horizon—Ireland-English	Dec.
Walk a Crooked Mile—reissue	Dec.
812 The Last Frontier— Mature-Madison (C'Scope)	Jan.
815 Inside Detroit—O'Keefe-O'Brien	Jan.
826 Picnic—Holden-Novak-Russell (C'Scope)	Feb.
828 Battle Stations—Lund-Bendix-Brasselle	Feb.
822 Joe Macbeth—Douglas-Roman	Feb.
821 The Houston Story—Barry-Arnold-Hale	Feb.
817 Fury At Gunsight Pass—Long-Davis	Feb.
Hot Blood—Russell-Wilde	Mar.
Over-Exposed—Cleo Moore	Mar.
Uranium Boom—Morgan-Medina	Mar.
825 The Prisoner—Guinness-Hawkins	Mar.

Lippert-Pictures Features

(145 No. Robertson Blvd., Beverly Hills, Calif.)

5418 King Dinosaur—Bryant-Curtis	June 17
5416 The Lonesome Trail—Morris-Agar	July 1
5421 Simba—Dick Bogarde	Sept. 9

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

604 Trial—Ford-McGuire-Kennedy	Oct.
607 Quentin Durward—Taylor-Kendall (C'Scope)	Oct.
608 The Tender Trap—Sinatra-Reynolds (C'Scope)	Nov.
614 Guys and Dolls—All-Star cast (C'Scope)	Nov.
609 A Guy Named Joe—reissue	Nov.
610 30 Seconds Over Tokyo—reissue	Nov.
611 Billy the Kid—reissue	Dec.
612 Honky Tonk—reissue	Dec.
613 Kismet—Keel-Blyth (C'Scope)	Dec.
616 Diane—Turner-Armendariz (C'Scope)	Jan.
617 Ransom!—Ford-Reed	Jan.
620 Forever Darling—Ball-Arnaz	Feb.
621 The Last Hunt— Taylor-Granger-Paget (C'Scope)	Feb.
618 The Three Musketeers—reissue	Feb.
619 The Stratton Story—reissue	Feb.
622 Meet Me in Las Vegas— Dailey-Charisse (C'Scope)	Mar.
625 Forbidden Planet—Pidgeon-Francis	Mar.
623 Northwest Passage—reissue	Mar.
624 The Yearling—reissue	Mar.
626 Tribute To a Bad Man— Cagney-Papas (C'Scope)	Apr.
627 Gaby—Caron-Kerr-Hardwicke (C'Scope)	Apr.
603 It's a Dog's Life—Richards-Gwenn	Apr.

Paramount Features

(1501 Broadway, New York 18, N. Y.)

- 5503 Ulysses—Douglas-ManganoOct.
5429 White Christmas—reissueOct.
R5505 Unconquered—reissueOct.
R5506 Trail of the Lonesome Pine—reissueOct.
R5507 Shepherd of the Hills—reissueOct.
5504 Lucy Gallant—Wyman-HestonNov.
5509 The Desperate Hours—March-Bogart-MurphyNov.
5510 Artists and Models—Martin & LewisDec.
5508 The Trouble with Harry—Forsyth-McLeanJan.
5511 The Rose Tattoo—Magnani-LancasterFeb.
5512 The Court Jester—Kaye-JohnsMar.
5513 Anything Goes—Crosby-O'ConnorApr.

RKO Features

(1270 Sixth Ave., New York 20, N. Y.)

- 601 The Treasure of Pancho Villa—
Winter-Calhoun (SuperScope)Oct.
603 Texas Lady—Colbert-Sullivan (Superscope)Nov.
604 Naked Sea—DocumentaryDec.
605 Glory—O'Brien-Greenwood (Superscope)Jan. 11
606 Postmark for Danger—Moore-BeattyJan. 18
607 Cash on Delivery—Winters-Cummins-GregsonJan. 25
609 The Brain Machine—Barr-Allan-ReedFeb. 15
610 The Conqueror—
Wayne-Hayward (C'Scope) (pre-release)Feb. 22
608 Slightly Scarlet—
Payne-Fleming-Dahl (Superscope)Feb. 29
One Minute to Zero—reissueMar. 21
The Conqueror—General releaseMar. 28
The Bold and the Brave—
Corey-Rooney (Superscope)Apr.
Great Day in the Morning—
Mayo-Stack-Roman (Superscope)Apr. 4
The Way Out—Freeman-NelsonApr. 11
The Big Sky—reissueApr. 18
While the City Sleeps—
Andrews-Fleming-LupinoApr. 25
The Brave One—Ray-Rivera (C'Scope)not set
Jet Pilot—Wayne-Leighnot set
Rebecca—reissuenot set

Republic Features

(1740 Broadway, New York 19, N. Y.)

- 5444 Twinkle in God's Eye—Rooney-GreyOct. 13
5409 A Man Alone—Milland-MurphyOct. 17
5442 Mystery of the Black Jungle—
Barker-MaxwellOct. 20
5445 No Man's Woman—Windsor-ArcherOct. 27
5443 Secret Venture—Taylor-HyltonNov. 10
5501 The Vanishing American—Brady-TotterNov. 17
5533 Track the Man Down—Taylor-ClarkeDec. 22
5531 Jaguar—Sabu-Chiquita-MacLaneJan.
5502 Flame of the Islands—DeCarlo-Scott-DuffJan.
5532 Fighting Chance—Cameron-CooperJan.
5534 Hidden Guns—Bennett-ArlenFeb.
5504 Doctor at Sea—British-madeFeb.
5535 When Gangland Strikes—Greenleaf-MillarFeb.
5505 Come Next Spring—Sheridan-CochranMar.
5506 Circus Girl—German-madeMar.
5503 Magic Fire—DeCarlo-Thompson-GamMar.

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

- 524-9 The Girl in the Red Velvet Swing—
Milland-Collins-Granger (C'Scope)Oct.
526-4 Lover Boy—British-madeOct.
523-1 The Tall Men—Gable-Russell (C'Scope)Oct.
525-6 The View from Pompey's Head—
Egan-Wynter-Mitchell (C'Scope)Nov.
527-2 The Deep Blue Sea—
Leigh-More (C'Scope)Nov.
528-0 Good Morning, Miss Dove—
Jones-Stack (C'Scope)Nov.
529-8 The Rains of Ranchipur—
Turner-Burton (C'Scope)Dec.
529-0 The Lieutenant Wore Skirts—
Ewell-North (C'Scope)Jan.
602-3 The Bottom of the Bottle—
Carson-Cotten (C'Scope)Jan.
604-9 Carousel—MacRae-Jones-Mitchell (C'Scope)Feb.
603-1 The Man Who Never Was—
Webb-Grahame (C'Scope)Feb.

- 605-6 On the Threshold of Space—
Hodiak-Leith (C'Scope)Mar.
606-4 The Man in the Gray Flannel Suit—
Peck (C'Scope)Mar.
609-8 Mohawk—Brady-GamApr.
611-4 Hilda Crane—Simmons-Madison (C'Scope)Apr.
608-0 The Revolt of Mamie Stover—
Russell-Egan-Leslie (C'Scope)Apr.
607-2 23 Paces to Baker Street—
Johnson-Miles (C'Scope)May
The Proud Ones—Ryan-Mayo (C'Scope)May
The Sixth of June—
Taylor-Todd-Wynter (C'Scope)June

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

- Gentlemen Marry Brunettes—Russell-Crain (C'Scope)Oct.
Fort Yuma—Graves-VohsOct.
Savage Princess—Made in IndiaOct.
The Big Knife—Palance-Lupino-CoreyNov.
Man With the Gun—Mitchum-SterlingNov.
Killer's Kiss—Silvera-SmithNov.
The Indian Fighter—Douglas-Martinelli (C'Scope)Dec.
Heidi and Peter—Foreign castDec.
Top Gun—Hayden-Bishop-BoothDec.
The Man With the Golden Arm—
Sinatra-Novak-ParkerJan.
Three Bad Sisters—English-Hughes-ShaneJan.
Storm Fear—Wilde-Wallace-DuryeaJan.
The Killer is Loose—Cotten-Fleming-CoreyFeb.
Let's Make Up—Neagle-Flynn-FarrarFeb.
Shadow of the Eagle—Greene-CortesaFeb.
Manfish—Bromfield-Chaney-JoryFeb.

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

1954-55

- 538 Kiss of Fire—Palance-RushOct.
539 To Hell and Back—Murphy (C'Scope)Oct.
540 To Hell and Back—(2D)Oct.
(End of 1954-55 Season)

Beginning of 1955-56 Season

- 5601 Lady Godiva—O'Hara-NaderNov.
5602 The Naked Dawn—Kennedy-St. JohnNov.
5603 Hold Back Tomorrow—Agar-MooreNov.
5604 Running Wild—Campbell-CaseDec.
5605 Tarantula—Agar-CordayDec.
5606 The Second Greatest Sex—
Crain-Nader (C'Scope)Dec.
5607 The Spoilers—Baxter-ChandlerJan.
5608 The Square Jungle—Curtis-CrowleyJan.
5609 All That Heaven Allows—Wyman-HudsonJan.
5611 The Benny Goodman Story—Allen-ReedFeb.
5610 There's Always Tomorrow—
Stanwyck-MacMurrayFeb.
5613 Never Say Goodbye—Hudson-BorchersMar.
5614 Red Sundown—Calhoun-Hyer-JaggerMar.
5612 World in My Corner—Murphy-RushMar.
5615 Backlash—Widmark-ReedApr.
5616 The Kettles in the Ozarks—Main-HunnicutApr.
5617 The Creature Walks Among Us—
Morrow-ReasonApr.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

- 502 Blood Alley—Wayne-Bacall (C'Scope)Oct. 1
503 Illegal—Robinson-FochOct. 15
504 Rebel Without a Cause—
Dean-Wood (C'Scope)Oct. 29
505 I Died a Thousand Times—
Palance-Winters (C'Scope)Nov. 12
506 Sincerely Yours—Liberace-DruNov. 26
508 Target Zero—Conte-CastleDec. 10
507 The Court Martial of Billy Mitchell—
Gary Cooper (C'Scope)Dec. 31
509 Hell on Frisco Bay—
Ladd-Robinson-Dru (C'Scope)Jan. 28
510 Helen of Troy—Podesta-Semas (C'Scope)Feb. 11
511 The Lone Ranger—Moore-BettgerFeb. 25
515 Our Miss Brooks—Eve ArdenMar. 3
513 The River Changes—all-foreign castMar. 24
514 The Steel Jungle—Lopez-GarlandMar. 31
512 Miracle in the Rain—Wyman-JohnsonApr. 7

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

8603	Hot Foot Lights—Favorite (reissue) (7 m.)	Nov. 3
8802	Thrilling Chills—Sports (10 m.)	Nov. 10
8952	Buddy Rich & Orch.— Thrills of Music (reissue) (10½ m.)	Nov. 10
8604	Rippling Romance— Favorite (reissue) (8 m.)	Nov. 11
8853	Hollywood Premiere— Screen Snapshots (10 m.)	Nov. 17
8502	The Rise of Duton Lang— UPA Cartoon (6½ m.)	Dec. 1
8605	Foxy Flatfoots—Favorite (reissue) (6 m.)	Dec. 8
8552	Candid Microphone No. 4 (10½ m.)	Dec. 8
8854	Ramblin' Round Hollywood— Screen Snapshots	Dec. 15
8751	Magoo Makes News— Mr. Magoo (C'Scope) (6 m.)	Dec. 15
8953	Charlie Spivak & Orch.— Thrills of Music (reissue) (10 m.)	Dec. 22
8606	Cagey Bird—Favorite (reissue) (6½ m.)	Jan. 2
8553	Candid Microphone No. 5 (11 m.)	Jan. 12
8855	Hollywood Goes A-Fishin'— Screen Snapshots (10½ m.)	Jan. 19
8607	Boston Beanie—Favorite (reissue) (6 m.)	Feb. 2
8803	Swing, Rasslin' n Sock—Sports (9½ m.)	Feb. 2
8511	Gerald McBoing-Boing on Planet Moo— (C'Scope) (7 m.)	Feb. 9
8954	Frankie Carle & Orch.— Thrills of Music (reissue) (9 m.)	Feb. 9
8608	Swiss Tease—Favorite (reissue) (6 m.)	Feb. 23
8856	Hollywood Small Fry—Screen Snapshots	Feb. 23
8804	Florida Fin-Antics—Sports (9 m.)	Feb. 23
8554	Candid Microphone No. 6 (10½ m.)	Mar. 8
8752	Magoo's Canine Mutiny— Mr. Magoo (C'Scope) (6½ m.)	Mar. 8
8609	A Peekoolyar Sitcheayshun— Favorite (reissue) (7 m.)	Mar. 15
8805	Navy All American—Sports (9 m.)	Mar. 15
8857	Hollywood, City of Stars— Screen Snapshots	Mar. 22

Columbia—Two Reels

8403	Blunder Boys—Three Stooges (16 m.)	Nov. 3
8422	The Jury Goes Round 'n Round— Favorite (reissue) (18 m.)	Nov. 10
8413	Hook a Crook—Joe Besser (16 m.)	Nov. 24
8432	Radio Romeo—Favorite (reissue) (17½ m.)	Dec. 1
8423	Should Husbands Marry?— Favorite (reissue) (17 m.)	Dec. 15
8433	Wedlock Deadlock— Favorite (reissue) (16 m.)	Dec. 29
8404	Husbands Beware—Three Stooges (16 m.)	Jan. 5
8140	Perils of the Wilderness—Serial (15 ep.)	Jan. 6
8405	Creeps—Three Stooges (16 m.)	Feb. 2
8424	Black Eyes and Blue— Favorite (reissue) (16½ m.)	Feb. 2
8441	Wonders of Manhattan— Special (C'Scope) (16 m.)	Feb. 16
8414	Come On Seven—Quillan-Vernon	Feb. 23
8434	Microspook—Favorite (reissue) (16 m.)	Mar. 1
8425	Reno-Vated—Favorite (reissue) (18½ m.)	Mar. 15
8415	Army Daze—Joe Besser	Mar. 22

Metro-Goldwyn-Mayer—One Reel

B-722	A Night At the Movies— Benchley (reissue) (7 m.)	Nov. 4
W-745	Pecos Pest—Cartoon (7 m.)	Nov. 11
W-763	Kitty Foiled—Cartoon (reissue) (7 m.)	Nov. 18
C-733	That's My Mommy— C'Scope Cartoon (6 m.)	Nov. 19
W-746	Cellbound—Cartoon (7 m.)	Nov. 25
W-764	What Price Freedom— Cartoon (reissue) (7 m.)	Dec. 2
P-772	The Story of Dr. Jenner— Passing Parade (10 m.)	Dec. 9
W-765	The Truce Hurts— Cartoon (reissue) (8 m.)	Dec. 16
C-732	Good Will to Men— C'Scope Cartoon (8 m.)	Dec. 23
W-766	Old Rockin' Chair Tom— Cartoon (reissue) (7 m.)	Dec. 30
W-767	Lucky Ducky—Cartoon (reissue) (7 m.)	Jan. 6
B-723	See Your Doctor— Benchley (reissue) (8 m.)	Jan. 13

W-768	The Cat That Hated People— Cartoon (reissue) (7 m.)	Jan. 20
C-735	The Flying Sorceress— C'Scope Cartoon (7 m.)	Jan. 27
W-769	Professor Tom—Cartoon (reissue) (8 m.)	Feb. 3
P-773	The Baron and the Rose— Passing Parade (11 m.)	Feb. 10
W-770	Mouse Cleaning—Cartoon (reissue) (7 m.)	Feb. 17
W-771	Goggle Fishing Bear— Cartoon (reissue) (7 m.)	Mar. 2
B-724	Courtship of the Newt— Benchley (reissue) (8 m.)	Mar. 9
W-772	House of Tomorrow— Cartoon (reissue) (7 m.)	Mar. 16
C-734	The Egg and Jerry— C'Scope Cartoon (8 m.)	Mar. 23
W-773	Dog-gone Tired—Cartoon (reissue) (8 m.)	Apr. 6
P-774	Goodbye Miss Turlock— Passing Parade (10 m.)	Apr. 20
W-774	Counterfeit Cat—Cartoon (reissue) (7 m.)	Apr. 27
C-736	Busy Buddies—C'Scope Cartoon (7 m.)	May 4
B-725	How to Sublet—Benchley (reissue) (8 m.)	May 11
P-775	Stairway to Light— Passing Parade (10 m.)	June 1
B-726	Mental Poise—Benchley (reissue) (7 m.)	June 15
P-776	The Story That Couldn't Be Printed— Passing Parade (11 m.)	July 6

Paramount—One Reel

E15-2	Cops is Tops—Popeye (6½ m.)	Nov. 4
M15-2	Reunion in Paris—Topper (10 m.)	Nov. 11
R15-2	A Nation of Athletes—Sportlight (9 m.)	Nov. 18
H15-1	Monsieur Herman— Herman & Katnip (6 m.)	Nov. 25
E15-3	A Job for a Gob—Popeye (6 m.)	Dec. 9
B15-2	Boo Kind to Animals—Casper (6 m.)	Dec. 23
P15-3	Kitty Cornered—Noveltoon (6 m.)	Dec. 30
E15-4	Hill Billing & Cooing—Popeye (6 m.)	Jan. 13
M15-3	Animals-a-la-carte—Topper (10 m.)	Jan. 27
R15-3	Animal Sports Quiz—Sportlight (9 m.)	Feb. 3
B15-3	Ground Hog Play—Casper (6 m.)	Feb. 10
H15-2	Museum—Herman & Katnip (6 m.)	Feb. 24
M15-4	There's Gold in them Thrills— Topper (10 m.)	Mar. 9
R15-5	Carolina Court Champs— Sportlight (10 m.)	Mar. 16
P15-4	Sleuth But Sure—Noveltoon (6 m.)	Mar. 23
E15-5	Popeye for President—Popeye (6 m.)	Mar. 23

RKO—One Reel

64203	Make Mine Memories—Screenliner (8 m.)	Nov. 11
64304	Canadian Carnival—Sportscope (8 m.)	Nov. 25
64204	Teenagers on Trial—Screenliner (8 m.)	Dec. 9
64305	Headpin Hints—Sportscope (8 m.)	Dec. 23
64205	Her Honor, The Nurse—Screenliner (8 m.)	Jan. 6
64306	Island Windjammers—Sportscope (8 m.)	Jan. 20
64206	Fortune Seekers—Screenliner (8 m.)	Feb. 3
64307	Ski-Flying—Sportscope (8 m.)	Feb. 17
54116	Chips Ahoy— Donald Duck (Disney) (C'Scope) (7 m.)	Feb. 24

RKO—Two Reels

63602	Put Some Money In the Pot— Wally Brown (reissue) (17 m.)	Nov. 4
63202	Pal, Canine Detective— My Pal (reissue) (22 m.)	Nov. 11
63703	The Spook Speaks— Leon Errol (reissue) (19 m.)	Nov. 18
63503	Dig That Gold— Edgar Kennedy (reissue) (17 m.)	Nov. 25
63402	Bar Buckaroos—Whitley (reissue) (16 m.)	Dec. 2
63901	Football Headliners—Special (15½ m.)	Dec. 9
63704	In Room 303— Leon Errol (reissue) (17 m.)	Dec. 23
63504	Contest Crazy— Edgar Kennedy (reissue) (17 m.)	Dec. 30
63103	Sentinels in the Air—Special (15 m.)	Feb. 10

Republic—Two Reels

5582	Dick Tracy's G-Men— Serial (15 ep.) (reissue)	Sept. 19
5583	Manhunt of Mystery Island— Serial (15 ep.) (reissue)	Jan. 2
	Adventures of Frank & Jesse James— Serial (13 ep.) (reissue)	Apr. 16
	Zorro's Black Whip— Serial (13 ep.) (reissue)	not set

Twentieth Century-Fox—One Reel

1955

- 5533-5 Bird Symphony—Terrytoon (C'Scope)Aug.
5511-1 Foxed by a Fox—Terrytoon (7 m.)Aug.
5512-9 The Last Mouse of Hamelin—
Terrytoon (7 m.)Sept.
5534-3 The Little Red Hen—
Terrytoon (C'Scope) (7 m.)Oct.

1956

- 5631-7 Park Avenue Pussycat—
Terrytoon (C'Scope) (7 m.)Jan.
5601-0 The Clockmaker's Dog—Terrytoon (7 m.) ..Jan.
5602-8 Heckle & Jeckle in Miami Maniacs—
Terrytoon (7 m.)Feb.
5632-5 Uranium Blues—Terrytoon (C'Scope) (7 m.) .Feb.
5633-3 Good Deed Daly in Scouts to the Rescue—
Terrytoon (C'Scope) (7 m.)Mar.
5603-6 Hep Mother Hubbard—Terrytoon (7 m.) ..Mar.
5604-4 Terry Bears in Baffling Bunnies—
Terrytoon (7 m.)Apr.
5634-1 Oceans of Love—Terrytoon (C'Scope) (7 m.) Apr.

Twentieth Century-Fox—C'Scope Reels

1955

- 7518-4 That Others May Live—C'Scope (10 m.)..Sept.
7520-0 Gods of the Road—C'Scope (10 m.)Sept.
7521-8 Desert Fantasy—C'Scope (8 m.)Sept.
7513 5 Clear the Bridge—C'Scope (10 m.)Oct.
7522-6 Water Wizardry—C'Scope (7 m.)Oct.
7523-4 Carioca Carnival—C'Scope (9 m.)Nov.
7525-9 Queen's Guard—C'Scope (17 m.)Dec.

1956

- 7601-8 Lady of the Golden Door (C'Scope) (9 m.) ..Jan.
7602-6 A Thoroughbred is Born—C'Scope (9 m.) ..Jan.
7603-4 Adventure in Capri—C'Scope (9 m.)Feb.
7604-2 Pigskin Pewees—C'Scope (9 m.)Mar.
7605-9 Hunters of the Sea—C'Scope (9 m.)Apr.
7606-7 Honeymoon Paradise—C'Scope (9 m.)May
7607-5 Cowboys of the Maremma—C'Scope (9 m.) ..June

Universal—One Reel

1954-55

- 1388 Against the Stream—Color Parade (9 m.) ..Oct. 10
1332 Hot and Cold Penguin—Cartune (6 m.)Oct. 24
1333 Bunco Busters—Cartune (6 m.)Nov. 25
(More to come)

Beginning of 1955-56 Season

- 2671 Pacific Sports—Color Parade (9 m.)Nov. 21
2166 The Tree Medic—Cartune (6 m.)Dec. 19
2612 Pigeon Holed—Cartune (7 m.)Jan. 16
2677-2 Fighters of the Lakes—Color Parade (9 m.) Jan. 16
2613 After the Ball—Cartune (7 m.)Feb. 13
2673 Blue Coast—Color Parade (9 m.)Feb. 20
2631 Dog Tax Dodgers—Cartune (reissue) (7 m.) .Feb. 20
2614 Get Lost—Cartune (7 m.)Mar. 12
2632 Playful Pelican—Cartune (reissue) (7 m.) .Mar. 26
2615 The Ostrich Egg—Cartune (7 m.)Apr. 9

Universal—Two Reels

- 2601 Mambo Madness—Featurette (15 m.)Nov. 24
2651 Ralph Marteri & Orch.—Musical (15 m.) ..Nov. 28
2600 Nat King Cole Musical Story—
Musical (C'Scope) (18 m.)Dec. 25
2652 Melodies by Martin—Musical (16 m.)Dec. 26
2653 Lionel Hampton & Herb Jeffries—
Musical (15 m.)Jan. 23
2654 The Tennessee Plowboy—Musical (14 m.) ..Feb. 27
2665 Around the World Revue—MusicalMar. 19

Vitaphone—One Reel

- 3303 Fair and Wormer—
Blue Ribbon (reissue) (7 m.)Nov. 5
3724 Roman Legion-Hare—Bugs Bunny (7 m.) ..Nov. 12
3602 Shark Hunting—Special (9 m.)Nov. 12
3705 Heir Conditioned—Elmer (7 m.)Nov. 26
3304 Mousemerized Cat—
Blue Ribbon (reissue) (7 m.)Nov. 26
3221 Springtime in Holland—
Anamorphic Special (9 m.)Dec. 10
3706 Guided Muscle—Looney Tune (7 m.)Dec. 10
3707 Pappy's Puppy—Looney Tune (7 m.)Dec. 17
3402 So You Want To Be a Policeman—
Joe McDoakes (10 m.)Dec. 17
3305 The Foghorn Leghorn—
Blue Ribbon (reissue) (7 m.)Dec. 24

- 3708 One Froggy Evening—Cartoon (7 m.)Dec. 31
3803 Ozzie Nelson & His Orch.—
Melody Master (reissue) (10 m.)Dec. 24
3502 Fish Are Where You Find Them—
Sports Parade (10 m.)Jan. 14
3725 Bugs Bonnets—Bugs Bunny (7 m.)Jan. 14
3603 Faster and Faster—Special (9 m.)Jan. 21
3306 Bone, Sweet Bone—
Blue Ribbon (reissue) (7 m.)Jan. 21
3709 Too Hop to Handle—Merrie Melody (7 m.) .Jan. 28
3403 So You Think the Grass is Greener—
Joe McDoakes (10m.)Jan. 28
3710 Weasel Stop—Looney Tune (7 m.)Feb. 11
3804 Carl Hoff & Band—
Melody Master (reissue) (10 m.)Feb. 11
3711 The High and the Flighty—
Merrie Melody (7 m.)Feb. 18
3503 Green Gold—Sports Parade (10 m.)Feb. 18
3726 Broomstick Bunny—Bugs Bunny (7 m.)Feb. 25
3307 I Taw a Putty Cat—
Blue Ribbon (reissue) (7 m.)Feb. 25
3712 Rocket Squad—Merrie Melody (7 m.)Mar. 10
3404 So You Want To Be Pretty—
Joe McDoakes (10 m.)Mar. 10
3604 A Neckin' Party—Special (9 m.)Mar. 17
3713 Tweet and Sour—Merrie Melody (7 m.) ...Mar. 24
3714 Heaven Scent—Merrie Melody (7 m.)Mar. 31
3308 Two Gophers from Texas—
Blue Ribbon (reissue) (7 m.)Mar. 31
3223 Time Stood Still—
Anamorphic Special (9 m.)Mar. 17

Vitaphone—Two Reels

- 3101 Small Town Idol—
Featurette (reissue) (20 m.)Sept. 24
3001 Movieland Magic—Special (reissue) (19 m.) .Oct. 8
3002 The Golden Tomorrow—Special (17 m.) ..Nov. 5
3103 Dog in the Orchard—
Featurette (reissue) (20 m.)Nov. 19
3003 Behind the Big Top—
Special (reissue) (18 m.)Dec. 3
3102 It Happened to You—Featurette (18 m.) ..Dec. 31
3004 They Seek Adventure—Special (19 m.) ...Jan. 7
3005 Out of the Desert—Special (19 m.)Feb. 4
3006 'Copters and Cows—Special (18 m.)Mar. 3
3104 Picture Parade—FeaturetteMar. 24

NEWSWEEKLY NEW YORK RELEASE DATES

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253 Mon. (O) ...Feb. 27
254 Wed. (E) ...Feb. 29
255 Mon. (O) ...Mar. 5
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257 Mon. (O) ...Mar. 12
258 Wed. (E) ...Mar. 14
259 Mon. (O) ...Mar. 19
260 Wed. (E) ...Mar. 21
261 Mon. (O) ...Mar. 26
262 Wed. (E) ...Mar. 28
263 Mon. (O) ...Apr. 2
264 Wed. (E) ...Apr. 4
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Paramount News

- 55 Wed. (O)Feb. 22
56 Sat. (E)Feb. 25
57 Wed. (O)Feb. 29
58 Sat. (E)Mar. 3
59 Wed. (O)Mar. 7
60 Sat. (E)Mar. 10
61 Wed. (O)Mar. 14
62 Sat. (E)Mar. 17
63 Wed. (O)Mar. 21
64 Sat. (E)Mar. 24
65 Wed. (O)Mar. 28
66 Sat. (E)Mar. 31
67 Wed. (O)Apr. 4
68 Sat. (E)Apr. 7

Warner Pathe News

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58 Mon. (E)Feb. 27
59 Wed. (O)Feb. 29
60 Mon. (E)Mar. 5
61 Wed. (O)Mar. 7

- 62 Mon. (E)Mar. 12
63 Wed. (O)Mar. 14
64 Mon. (E)Mar. 19
65 Wed. (O)Mar. 21
66 Mon. (E)Mar. 26
67 Wed. (O)Mar. 28
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69 Wed. (O)Apr. 4
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Fox Movietone

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20 Tues. (E)Feb. 28
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22 Tues. (E)Mar. 6
23 Friday (O) ...Mar. 9
24 Tues. (E)Mar. 13
25 Friday (O) ...Mar. 16
26 Tues. (E)Mar. 20
27 Friday (O) ...Mar. 23
28 Tues. (E)Mar. 27
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Universal News

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22 Thurs. (E)Mar. 15
23 Tues. (O)Mar. 20
24 Thurs. (E)Mar. 22
25 Tues. (O)Mar. 27
26 Thurs. (E)Mar. 29
27 Tues. (O)Apr. 3
28 Thurs. (E)Apr. 5

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PARAMOUNT'S SECURITY CONTRACT SERVICE

The following, which appeared in the February 24 issue of *Theatre Facts*, the service bulletin of the Allied Theatre Owners of Indiana, should be of interest to all exhibitors:

"Shortly prior to the recent Allied board meeting in Cleveland, Paramount announced a 'Security Contract Service' to the smaller theatres. Eligible theatres will probably soon be hearing about the plan from their salesmen, but in the meantime this is our understanding.

"Eligible theatres are those that do not yield more than \$100 film rental to Paramount on their top pictures — such as 'Country Girl,' 'Toko-Ri,' etc. This type theatre will now be able to negotiate a blanket contract for all Paramount product released to January 1, 1957, on a flat rental basis. The only pictures excluded from the deal will be 'Ten Commandments,' 'War and Peace' and 'Proud and Profane.' Because the pictures are to be sold before trade screenings, the exhibitors will be permitted a 20% cancellation privilege. Nationally, about 6,000 theatres fall into this category.

"The Branch Manager will have complete autonomy on Security Contracts and will approve such deals without even the formality of sending them to the home office. With his personal knowledge of the territory, it will be entirely up to his discretion whether present deals should be raised, lowered, or maintained as they are. Because there is no reason not to negotiate realistically without regard to precedent, Paramount has no intention to make further adjustments on flat rental pictures. Because of this, we should caution our members to make intelligent and reasonable deals and not to sign contracts that they feel are too high on the assumption that they will be adjusted if necessary. No adjustments on flat rentals will be the rule.

"While the group of flat rental pictures will give the small theatres the security of a flow of product, the no-adjustment policy will also give Paramount the security of a definite flow of revenue from these accounts, not lessened by rebates or adjustments. But Paramount's big try at guaranteeing their security is their policy in the larger situations that play percentage. This is by placing floors of 35% and 40% under scale deals for 'Court Jester,' 'Rose Tattoo' and 'Anything Goes.' A fairly negotiated sliding scale specifies a percentage rental that is based on the exhibitor's ability to pay or the box-office value of the picture. When a picture fails at the box-office, there

is no logic and there is no right in saying that the producer's investment must be secured by the exhibitor having to pay an exorbitant percentage of his gross in film rental regardless of whether or not the exhibitor loses money.

"It is too bad that Paramount cannot be compelled on their Security Contract Service without being condemned at the same time for their policy of flooring percentages. The abandonment of the scale is not unique with Paramount but their adoption of this policy will mean a lost battle for exhibitors and calls for more determined resistance than ever against firm high percentages if it is not to become the accepted general practice of every film company."

Commenting on the same subject in the February 27 issue of his service bulletin, Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, had this to say:

"... It develops that this plan isn't security for the exhibitor so much as security for Paramount. The idea is that Paramount will sell small accounts a year's program of pictures at flat rentals, which sounds attractive. But examine the deal closely — there will be no adjustment. They expect, therefore, to cut their selling costs, no matter what it costs you."

Since the details of the Paramount Security Contract Service have not been made available to the trade papers, HARRISON'S REPORTS is in on position to pass judgment on its worth. But in view of Paramount's reputation for unreasonable selling policies, exhibitors everywhere would be wise to heed the advice given to the Allied members in Indiana and Ohio.

A VITAL TOA MEETING

Important news should be coming out next week from New Orleans, where at least eighty leaders of the Theatre Owners of America are expected to attend the annual mid-winter combined meeting of the board of directors and the executive committee at the Hotel Roosevelt, on March 4, 5 and 6.

Foremost on the agenda no doubt will be discussions on the forthcoming Senate Small Business Committee hearings, which are scheduled to open in Washington on March 21; the recent alliance between TOA and National Allied on a program calling for an all-inclusive arbitration system, including film rentals and sales policies, as well as production and distribution of motion pictures by the divorced circuits, with Government approval; and the re-evaluation of the organization's approval of the pro-

(Continued on back page)

**"The Steel Jungle" with Perry Lopez,
Beverly Garland and Walter Abel**

(Warner Bros., March 31; time, 86 min.)

This prison melodrama should make a fairly good supporting feature wherever pictures of this type are liked. Centering around a young convict who refuses to become a "squealer," despite the abuses of other prisoners, the story itself offers little that is original, but it holds one's attention throughout because of the competent direction and acting. The action moves along at a pretty fast pace and is filled with suspense because of the constant danger to the young convict as well as to his wife, who is kidnapped by outside confederates of the abusive prisoners in order to keep her husband in line. No one in the cast means anything at the box-office, but the acting is good:—

Arrested by the police for bookmaking, Perry Lopez is sentenced to one year in prison after refusing an offer of freedom if he will tell the court about the operations of the racketeers who employed him. In prison, he meets Ted de Corsia, the chief racketeer, who was serving time for income tax evasion. He remonstrates with De Corsia for showing no interest in his problems and is given a beating by several of the racketeer's cronies. Walter Abel, the warden, questions Lopez about the beating, but he refuses to name those responsible. In the course of events, Lopez witnesses the killing of a guard by De Corsia and his henchmen. The warden questions him about the murder and he again refuses to talk, but the warden, through a clever maneuver, leads De Corsia to believe that he had talked. This earns Lopez another beating before he convinces De Corsia that he had said nothing. To protect himself against further harm, Lopez writes everything he knows about De Corsia in a letter, which he entrusts to Ken Tobey, an understanding prison psychiatrist. De Corsia, learning about the letter, arranges with outside confederates to kidnap Beverly Garland, Lopez's pregnant wife, and then informs Lopez that she will be killed unless he retrieves the letter and turns it over to him. Lopez agrees and, after being convinced that Beverly had been freed, delivers the letter to De Corsia, who in turn attempts to kill him with the aid of his cronies. The commotion attracts the attention of the guards and sets off a gun battle that ends with the killing of De Corsia and his pals. Lopez, wounded, becomes a state's witness against the racketeers who had employed him so that he might gain an early parole and rejoin Beverly.

It was produced by David Weisbart, and written and directed by Walter Doniger. Adult fare.

**"Hot Blood" with Jane Russell
and Cornel Wilde**

(Columbia, March; time, 85 min.)

"Hot Blood" is a roisterous comedy-drama, the sort that ought to please the majority of those who see it, for it is different from the ordinary run both in story and in characterizations. Photographed in CinemaScope and Technicolor, and centering around two gypsy families, the story deals with the turbulent and amusing trials and tribulations of Cornel Wilde, a freedom-loving gypsy, and Jane Russell, a tempestuous gypsy beauty, after she tricks him into marrying her and he in turn retaliates by becoming a husband in name only. The action unfolds at a fast and rowdy pace, and the wedding rites and divorce proceedings of gypsies seem to have been enacted with faithfulness and are highly interesting. Zestful performances are turned in by Miss Russell and Wilde

in the leading roles, and colorful characterizations are delivered by Luther Adler, as king of the gypsy colony; Joseph Calleia, as Miss Russell's scheming father; and the late Mikhail Rasumny, as Wilde's elderly father. The color photography is excellent:—

Adler, king of a gypsy colony in Los Angeles, is afflicted with a serious ailment and secretly uses funds entrusted to him to make payments on a trailer, with which he planned to take off for a more healthful climate. In preparation for this day, Adler plans to leave Wilde, his brother, to rule in his place, and arranges for him to marry Jane, a gypsy girl from Chicago. What Adler did not know was that Jane and her father (Joseph Calleia) roamed the country and lived by fraudulent means, chief of which was to have Jane marry one of her own people, pocket the marriage settlement and abscond from the groom. Wilde, a talented dancer who liked to live like a modern American, flatly refuses to go through with the marriage and so informs Jane. She then confesses her racket to him and suggests that they enter the marriage ceremony, during which she will pretend to become ill, enabling her to flee with the dowry while he remains a bachelor. Wilde agrees, tickled at the idea of seeing his brother swindled. Jane doublecrosses him, however, by allowing the ceremony to proceed without a hitch. Infuriated because she had tricked him into becoming her husband, Wilde scornfully informs her that he will be her spouse in name only to compel her to seek a divorce. Jane tries to win his love, but he remains adamant, although attracted by her beauty. After several furious domestic battles, including one in which Jane beats up a blonde he had been dating, Wilde leaves her and goes on tour as a professional dancer. He soon returns, however, in the realization that he loves Jane. Through scandalous rumors, he gains the false impression that Jane had been having an affair with Adler, whom he gives a severe beating without knowing that he is dangerously ill. This leads to a meeting of the gypsy council, which grants Jane an annulment at her request. Wilde, realizing his mistake, pleads with Jane to remarry him. The happy ending has them reconciling, while Adler prepares to drive away in his trailer, satisfied that Wilde will now assume his duties.

It was produced by Howard Welsch and Harry Tatelman, and directed by Nicholas Ray, from a screenplay by Jesse Lasky, Jr., based on a story by Jean Evans. Adult entertainment.

**"Wetbacks" with Lloyd Bridges
and Nancy Gates**

(Banner Pictures, Feb.; time, 89 min.)

Much of the action in this melodrama, which deals with illicit traffic in human lives, is confusing because of bad direction, but the pace is so fast, and the scenery, enhanced by Eastman color, so beautiful that it should prove suitable for the lower half of a double bill. There are some thrilling speedboat sequences toward the end, where the villains pursue the hero and his girl. The exciting manner in which the boats try to out-manuever one another keeps the spectator tense with fear that a crash will take place. The colorful Mexican and American backgrounds are a definite asset, but it is unfortunate that these excellent scenic values were not matched by a better script:—

To trap smugglers of Mexican wetbacks, U. S. Immigration authorities choose Lloyd Bridges, a former Coast Guardsman, to carry out a plan, but without his knowledge. Bridges, about to lose the fishing boat

he had bought on credit, is hired by Barton MacLane and Nancy Gates, both secret Government agents. He jumps a sheriff's notice of sale and heads out to sea with his party. MacLane deliberately picks a fight with Bridges and leaves the boat at a Mexican port without paying him. Bridges asks Nancy for a loan with which to buy gas but finds that she, too, is broke. John Hoyt and Harold Peary, wetback runners, persuade Bridges to smuggle one load of Mexican wetbacks into the United States to obtain the money he needs. Bridges accepts the proposition, but after he makes the first run they insist that he make other runs. In the development of the plot, Nancy witnesses a murder by the smugglers and becomes their prisoner. She manages to escape with Bridges' aid. Hoyt and Peary pursue them in another speedboat only to be captured by the Coast Guard. It ends with Bridges saving his boat and winning Nancy's heart.

It was produced and directed by Hank McCune, from a screenplay by Peter LaRoche, and edited by Ronald V. Ashcroft.

"Doctor at Sea" with an all-British cast

(Republic, February; time, 93 min.)

An amusing, if not hilarious, British-made comedy, photographed in Technicolor and VistaVision. The picture, which is being exploited as a sequel to "Doctor in the House," fails to attain the comic values of the original. The action, however, which centers around the misadventures of a young physician who signs up as a ship's doctor on a cargo steamer, offers enough laugh-provoking situations to make it a worthwhile supporting feature for the general run of audiences, although it should prove strong enough as a single feature in theatres that specialize in British films. Dick Bogarde is competent enough as the young doctor, but the show is stolen by James Robertson Justice, as the ship's skipper, a sort of modern Captain Bligh whose bellowing wrath keeps the crew hopping. Brigitte Bardot is charming and sexy as a cabaret singer who wins Bogarde's heart, and Brenda de Banzie is amusing as a man-hunting old maid who hooks the captain:—

To avoid being dragged to the altar by his senior partner's daughter, Bogarde signs up as a doctor on the "Lotus," a cargo steamer headed for the tropics. Bogarde sets about the business of looking after the crew, and his first patient is the captain, a ferocious disciplinarian with a chronic indigestion. Adventurous situations pile up when the ship puts in at a gay South American port. Most of the crew, including Bogarde, land in jail after a night of revelry. A dance is held on board the ship and the local beauties turn out in force. Liquor flows freely, but for Bogarde the gay evening almost ends in tragedy, for he gallantly escorts a drunken damsel to her home and is nearly beaten up by her enraged father. When the "Lotus" finally sets sail for home, it carries two unexpected passengers, Brigitte Bardot, a cafe singer, and Brenda de Banzie, a talkative spinster, whose father was board chairman of the shipping line. The crew is delighted, but the captain is furious, for he hated women. To make matters worse, the captain finds himself pursued by Brenda. Her advances drive him to drink, which in turn leads to an accident that puts him into a sick bed with the triumphant Brenda nursing him. Meanwhile Bogarde, who was not a surgeon, finds himself compelled to perform an appendectomy on the quartermaster. With Brigitte acting as his

nurse, he operates successfully on the patient and wins the admiration of the crew. By the time the ship reaches London, Bogarde acquires a taste for life on the ocean and at the same time wins Brigitte's love.

It was produced by Betty E. Box, and directed by Ralph Thomas, from a screenplay by Nicholas Phipps and Jack Davies.

The sex situations are handled so delicately that the picture remains suitable for family audiences.

"Backlash" with Richard Widmark and Donna Reed

(Univ.-Int'l, April; time, 84 min.)

Above-average western fare is offered in this rugged outdoor melodrama, which has been photographed in Technicolor, enhancing the beautiful scenic backgrounds. Revolving around a fast-shooting young man who believes that his father was one of five men slaughtered by some one who stole \$60,000 in gold from the group, and around his efforts to track down the guilty person, the story is different from most western plots and has an unusual twist in that the man responsible for the slaughter proves to be the hero's father, very much alive and now the ruthless leader of a gang of rustlers. There is considerable suspense and excitement throughout the fast-moving action. The closing scenes, where the tormented hero is faced with the problem of defending himself against his father, who seeks to kill him, are extremely tense. The direction and acting are first-rate:—

In the belief that his father was one of two unidentified victims of an Apache massacre of five men, Richard Widmark arrives at the scene of the murder in search of possible clues. He is met there by Donna Reed, and learns that she is attempting to trace her husband, who was with the slaughtered group, and that she is looking for \$60,000 in gold believed buried by the men. The quest for clues leads both Donna and Widmark into difficulties with a trio of murderous brothers, who, too, were searching for the missing gold, and Widmark kills two of them in the course of several gun battles. In the developments that follow, Widmark learns from Barton MacLane, a cavalry sergeant who had been in charge of the burial detail at the massacre site, that a sixth man in the group had apparently escaped the massacre and had fled with the gold. Convinced that this sixth man had arranged the massacre, Widmark, accompanied by Donna, follows a clue furnished by MacLane and heads for Texas to avenge the supposed death of his father. The trail leads them to a ranch owned by Roy Roberts, from whom Widmark obtains information that leaves no doubt that John McIntire, head of a local gang of rustlers, was the man he sought. It is not until Widmark comes face to face with McIntire that he realizes he is his father, whom he had not seen since childhood. McIntire glibly attempts to absolve himself of any blame for the massacre, contends that he is not a rustler and tries to enlist Widmark's aid in a fight against the cattlemen. Widmark not only refuses but even attempts to warn the cattlemen of an ambush set up by his father. McIntire, infuriated, attacks Widmark with intentions to kill him only to be killed himself by a shot from a rancher's gun. Freed from his torment, Widmark rides off with Donna to start a new life.

It was produced by Aaron Rosenberg, and directed by John Sturges, from a screenplay by Borden Chase, based on a novel by Frank Gruber. Adult fare.

posed arbitration plan, and the "temporary" withdrawal of this approval as a result of the agreement with Allied.

A very definite rift has developed between TOA and the distributors because of the temporary withdrawal of the approval given the arbitration plan, and of its refusal to join the distributors in submitting the proposed plan to the Senate Small Business Committee prior to the hearings that will be held before that committee.

In an exchange of letters with the distributor's subcommittee on arbitration, Myron N. Blank, TOA's president, made it clear that the organization felt that submission of the arbitration plan to the SSBC at this time would be "a harmful and unfair" procedure, and "might properly be taken as an indication on TOA's part to attempt to white wash distribution," which is "the prime target" of the hearings.

The TOA board, polled by telephone, has already approved the alliance with Allied and the temporary withdrawal of the organization's approval of the arbitration plan. It can be expected that these decisions will be reaffirmed and strengthened at the New Orleans meeting.

A SUCCESS STORY THAT KNOWS NO BOUNDS

As many of you probably know by this time, the latest development in the United Artists success story is the acquisition of Mary Pickford's twenty-five per cent interest by the management group consisting of Robert S. Benjamin, chairman; Arthur B. Krim, president; and William J. Heineman, Max E. Youngstein and Arnold Picker, vice-presidents.

This latest transaction gives the fabulous UA management team 100% ownership of the company, and it occurred exactly five years to the day after the group took over the affairs of United Artists on February 23, 1951.

The details of the remarkable progress made by United Artists since it was taken over by the present management are familiar to readers of these columns. For those who are unaware of those details, suffice it to say that the company, which was operating in the red from 1946 to 1951, needed nothing less than a miracle to save it when the Krim-Benjamin group took over. But within their first year of operation they turned in a profit on a gross of \$19,000,000, and ever since then the annual grosses have increased progressively with an all-time high of \$65,000,000 in sight for this year.

Today, United Artists is on an equal footing with the other major companies, what with more than \$45,000,000 invested in production, approximately 48 pictures set for release in 1956, and 78 more pictures now in various stages of production lined up for 1957 and 1958.

About a year ago, in the March 19, 1955 issue, this paper said that the way independent production units are flocking under the United Artists banner, it appears as if the company will be second to none in the motion picture industry, both in prestige and revenue, before many years go by. The speed with which the Krim-Benjamin express is traveling is fast bringing that goal in sight.

TAX CAMPAIGN HOPES DIMMED

Representative Noah M. Mason (R., Ill.), whose bill for repeal of the Federal admission tax was passed by both houses of Congress in 1953 and then vetoed by President Eisenhower, introduced another bill in the House this week calling for total elimination of the tax.

According to COMPO's Tax Campaign Steering Committee, the Mason Bill is the first of several bills relating to the tax that are expected to be introduced in the House in the near future.

The outlook for Congressional approval of any of these bills, however, is not too promising in view of the developments that have taken place this week.

To begin with, the House Ways and Means Committee unanimously took favorable action on an Administration bill that will continue corporation and excise taxes at present rates for another year. This bill will prevent a \$3,000,000,000 cut from going into effect automatically on April 1.

The Committee's action came immediately after George M. Humphrey, Secretary of the Treasury, appeared at a closed hearing to renew the Administration's opposition to any tax reduction at this time.

In view of the fact that this action will prevent promised tax cuts on corporation earnings as well as excises on liquor, cigarettes, gasoline and motor vehicles, it is unlikely that favorable consideration will be given to either elimination or a cut in the admission tax, particularly since substantial relief was granted in 1954 while other important industries have yet to receive any relief.

Another factor that probably will weigh heavy against admission tax relief is the decision taken this week by the President to run for re-election. Since the President is on record as opposed to any tax cuts at this time, it is unlikely that Congress will go against his wishes.

Still another formidable obstacle in the way of a successful tax repeal campaign is the continued refusal of support from National Allied, which feels that a tax campaign at this time would be futile. A number of the Allied regional units are, in fact, openly advising their members not to pay COMPO dues, which are needed to finance the new campaign, nor to accept membership on committees directing the campaign.

KIND WORDS FROM CANADA

Dear Mr. Harrison:

We are taking this occasion to thank you for the great services you are rendering our industry with your fine, unbiased reporting, on all important issues. —Paul Gendron, Mgr., Theatre Victoria, Victoria-ville, Q., Canada.

* * *

Dear Mr. Harrison:

As a small town exhibitor I would take this opportunity to tell you that I have found your REPORTS of great value not only from the reviews of pictures, but also from the many fine articles and general information. —W. S. Western, Williams Lake, B.C., Canada.

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THE TOA BOAD MEETING

The alliance established between National Allied and the Theatre Owners of America on the matter of all-inclusive arbitration was made all the more firmer this week when the TOA board of directors, meeting in New Orleans in combination with the organization's executive committee, passed a resolution fully endorsing the agreement with Allied calling for an arbitration system that will include film rentals and sales policies.

At the same time the board endorsed also the joint efforts of TOA and Allied to seek Government approval of production and distribution of motion pictures by the divorced circuits, with pre-emptive rights for their own theatres.

Another important action taken at the 3-day meeting was the adoption of a resolution formally putting the organization on record for elimination of competitive bidding. The resolution had this to say:

"Especially because of the product shortage and because of other aggravated conditions in the present market, we of TOA view with alarm the continued and unwarranted and unjustified use of competitive bidding.

"We are more than ever convinced that it is being used by distributors for the most part for the sole purpose of obtaining higher film rentals. We are prepared to render all services available to us and within legal means to meet with our members and with others to the end of attempting to eliminate competitive bidding in as many situations as possible. Members of the TOA board and executive committee will bring this message home to our members."

Other actions taken at the meeting included endorsements of the one-day audience collection drive during the week of July 16 for the Will Rogers Memorial Hospital; COMPO's new campaign for relief from the Federal admission tax; and the American Broadcasting-Paramount Theatres' program for a more orderly distribution of quality product. The board also expressed its gratification with the results of last year's Audience Awards poll and recommended strongly that the event be made an annual one.

TOA's position on competitive bidding and its reaffirmation of its alliance with National Allied was quickly hailed by Abram F. Myers, Allied's board chairman and general counsel. Stating that "TOA's stand against competitive bidding which has been foisted upon the exhibitors although condemned by the Supreme Court in the Paramount case" is "especially welcome," Myers praised the move as being "in line with the action taken by Allied's 1950 annual convention in Pittsburgh."

As to TOA's reaffirmation of the common front established with Allied, Myers had this to say:

"All with the exhibitors' interests at heart will be gladdened by the forthright stand taken by TOA in New Orleans. Exhibitors everywhere will be encouraged by the display of unity in reaffirming approval of the Allied-TOA joint program for arbitrating film rentals and for the entry of the theatre circuits into production.

"When those who have maintained their sway over exhibition by a policy of divide and conquer find that they can

no longer play TOA off against Allied and vice versa, I believe that the light of reason will dawn on them and that a policy of moderation will ensue. Myron Blank and Ruben Shor are paving the way for fruitful cooperation based on mutual respect, confidence and dignity."

HARRISON'S REPORTS fully agrees with Mr. Myers that the TOA display of unity in reaffirming its alliance with National Allied should give encouragement to all exhibitors, particularly because it comes almost on the eve of the hearings that will be held in Washington March 21 and 22 before the Senate Small Business Committee.

In the past, the distributors did their utmost to obstruct reforms by showing an apparent division in the ranks of exhibition on the issues in question. But the solid front established by Allied and TOA, which are the only two national exhibitor organizations, will not leave the distributors with any exhibitor group of sufficient importance to pull their chestnuts out of the fire by going on record against the reforms demanded by Allied and TOA.

AND NOW WARNER BROTHERS

Another deluge of feature motion pictures was made available to television last weekend with the conclusion of an agreement between Warner Bros. Pictures and P.R.M., Inc., for the purchase of all pictures made by the film company from its inception up to the 1948 season.

The selling price was announced at \$21,000,000, and the contract terms cover complete rights, including copyright, literary rights, remake rights, theatrical rights, 16 mm. rights, live television rights, film television rights and all foreign rights to approximately 750 talking feature motion pictures, as well as short subjects, cartoons and silent features.

According to statistics compiled by *Motion Picture Daily*, 1,806 Hollywood features have been made available to television since the middle of last December from only six sources. These include 26 from Allied Artists; 104 from Columbia; 76 from Republic, 740 from RKO; 10 from David Selznick; and 850 from Warner Bros. To this staggering total may be added an undisclosed number of features that have been made available from independent producers.

At least two other major companies are reported to be dickering for the sale of their backlogs and, according to weekly *Variety*, it is estimated that in excess of 3,000 old features new to television will be made available to that medium within the next six months.

Just what effect this flood of old features to television will have on theatrical exhibition cannot be foretold, but there seems to be no reason to expect that it will not hurt theatre business.

The film companies, of course, are making a "fast buck" on the sale of their libraries, but they, too, are bound to be hurt, for the quick profits they are making now may be offset to a considerable extent by reduced earnings of their future product, which will have to compete against many of their fine old pictures that will be seen on TV free of charge.

"Crime Against Joe" with John Bromfield and Julie London

(United Artists, no rel. date set; time, 69 min.)

A routine program murder mystery melodrama. The story is artificial, but since the mystery is not solved until the end it naturally holds one's attention. In this case the chief suspect is John Bromfield, a discouraged artist, who finds himself charged as a murderer and as a molester of girls after an all-night drinking binge. Most of the action centers around Bromfield's efforts to prove his innocence by tracking down the real killer. As in most pictures of this type, the finger of suspicion is directed toward several of the characters, but in the end the guilty one turns out to be a person the spectator had no reason to suspect. The direction and acting are so-so:—

In a fit of depression against his art work, Bromfield, who lived with Frances Morris, his mother, rushes out of his home and goes out on a drinking spree. During the course of the night, Bromfield's experiences include an attempt to effect a reconciliation between Julie London, a car-hop in a drive-in stand, and Henry Calvin, her taxi-driver boyfriend, who both were his close chums; a brawl with John Pickard, a bartender, when he (Bromfield) disdainfully reprimands Alikia Louis, a cafe singer, for starting a flirtation with him; and his gently guiding Patricia Blake, a pretty young girl, back to her home when he finds her sleep-walking on the street. Shortly after Bromfield returns home, the singer Alikia is found murdered and a 1945 high school pin is discovered near her body. Bromfield is picked up by the police as a suspect after they learn from the bartender that he had argued with the dead woman. Bromfield's inability to produce his class pin, coupled with the fact that Patricia's father, who was embarrassed by the idea of his daughter being a sleep-walker, refuses to corroborate his claim that he was at Patricia's home at the time of the murder results in his being charged with the killing. Julie, secretly in love with Bromfield, comes forward with testimony that compels the district attorney to release Bromfield. The young artist thanks Julie for her aid but becomes furious when she inadvertently reveals that she had lied to save him. Determined to prove his innocence, Bromfield checks up on his high school year book and deduces that, of the entire graduating class of 1945, four men now living in town could be suspects. Julie aids Bromfield to investigate the four men but their efforts are unavailing. While checking through some old school records, Julie and Bromfield discover that Calvin, her boyfriend, had been expelled for molesting girls. Before the two can follow up this clue, they are attacked by Calvin, who hysterically admits the crime while he tries to kill them. Bromfield succeeds in subduing him and turns him over to the police. It ends with Bromfield realizing his love for Julie.

It was produced by Howard W. Koch, and directed by Lee Sholem, from a screenplay by Robert C. Dennis.

Adult fare.

"Comanche" with Dana Andrews, Kent Smith and Linda Cristal

(United Artists, March; time, 87 min.)

Beautifully photographed in CinemaScope and DeLuxe color, "Comanche" is a good outdoor melodrama, centering around the conflict between whites and Indians during the settlement of the Southwest in 1875. The story, which depicts the good and bad on both sides, holds one's interest well from start to finish, and the swift-moving action is loaded with excitement and suspense throughout. Dana Andrews is excellent as a Cavalry scout who seeks to bring about an honorable peace with the Comanche chief, well played by Kent Smith. The excitement stems from the fact that their peace efforts are disrupted by hot-heads on both

sides. The scenic values, enhanced by CinemaScope and the fine color photography, are nothing short of superb:—

Led by Smith, their chief, the Comanches raid a Mexican border town, leave it in ruins and streak away with several women captives, among them Linda Cristal, daughter of a massacred aristocratic family. The Comanches flee to the safety of U.S. territory, and Henry Brandon, one of Smith's sub-chiefs, takes Linda as his own property. Meanwhile, at a U.S. Cavalry fort commanded by John Litel, Lowell Gilmore, head of the Indian Bureau, arrives from Washington with instructions to find the Comanche chief and force him to either accept peace terms or a war. Andrews, head of the Cavalry scouts, urges Gilmore not to use armed force and persuades him to hold off any action until he (Andrews) makes an attempt to induce Smith to negotiate an honorable peace. Shortly after Andrews leaves on the mission, Stacy Harris, a buffalo hunter and Indian-hater, informs Gilmore that Andrews is related to Smith and sways him into believing that Andrews will doublecross his country on the theory that "blood is thicker than water." Meanwhile Andrews, by rescuing a Comanche youth from white hunters, gains an audience with the Comanche chief, wins his friendship and persuades him to meet an official party to discuss peace terms. He also induces Smith to release Linda from Brandon's claim. This infuriates Brandon, who breaks off from the tribe and takes 50 renegades with him. En route back to the fort, Andrews comes upon the Cavalry regiment led by Litel, with Gilmore by his side. When Andrews protests, Gilmore informs him that he had decided to force the Indians to a reservation and that he (Andrews) had been replaced by Harris as chief scout. Their talk is interrupted by a sudden attack launched by Brandon and his renegades. In the swift events that follow, the renegades find themselves trapped between the Cavalry and the Comanches led by Smith. Brandon tries to use Gilmore as a hostage to get out of the trap and kills him when this move fails. In the ensuing battle, Harris loses his life while Andrews kills Brandon in a bloody hand-to-hand battle. It all ends with Litel and Smith negotiating a peace treaty, and with Andrews and Linda, by this time in love, embracing.

The screenplay was written and produced by Carl Krueger, and directed by George Sherman.

Family.

"Hidden Guns" with Richard Arlen, Faron Young and Bruce Bennett

(Republic, February; time, 66 min.)

Better than average program western fare is offered in "Hidden Guns." While its ingredients of suspense, gun-play and fisticuffs should easily satisfy the patrons of theatres that specialize in western melodramas, the picture should serve as a suitable supporting feature in most double-billing situations, for it has capable direction and acting, as well as originality in story treatment. Richard Arlen turns in a competent performance as a courageous sheriff who determines to bring law and order to his community, and good work is done by Faron Young, a leading western recording star, as Arlen's son and deputy. Bruce Bennett is properly villainous as a crooked gambler who controls the town, and John Carradine is coldbloodedly suave as his hired gunman. The black-and-white photography is very good:—

Surrounding himself with paid politicians and hired gunmen, Bennett, a card-dealing sharpie, intimidates the people of Youngstown to a point where his only opposition comes from Arlen, the sheriff, and Young, his deputy-son. Bennett kills a young rancher in a crooked card game but no witnesses will come forward to testify against him. Arlen's insistence on bringing Bennett to justice leads to a break between him and his son, who was disgusted with the spinelessness of the people. Refusing to see his father made a fool of, the young man quits his post. In due time Arlen finds a witness to the murder, but Bennett, learning of this,

hires Carradine to kill the witness. Arlen, infuriated, heads for the local saloon to arrest Bennett for this additional crime. Anticipating this move, Bennett engages Arlen in a "fair" gunfight, after making sure that Carradine shoots down Arlen from a place of concealment at the instant they draw guns. The witnessing townspeople are shocked to see Arlen out-drawn by Bennett in what appeared to be a fair gunfight. Arlen's son, too, is shocked, but he realizes that his father was the victim of a sniper when a rifle bullet is removed from his wounds. Angered, Young puts on his badge once again, wins the support of some of the townspeople and sets out to arrest Bennett. Once again the gambler arranges with Carradine to shoot from a hiding place, but Young, on the alert for such a move, varies his father's approach, making it difficult for Carradine to fire. As Bennett draws, Young easily shoots the gun from his hand, and he riddles Carradine when subsequent shots reveal his whereabouts. The townspeople, now fully behind Young, prevent Bennett from escaping and help the youthful deputy to take him to jail.

It was produced and directed by Al Gannaway, who collaborated on the story and screenplay with Sam Roeca.

Family.

"The Kettles in the Ozarks" with Marjorie Main, Arthur Hunnicutt and Una Merkel

(Univ.-Int'l, April; time, 81 min.)

This latest of the "Kettle" family comedies is somewhat below par for the series, but its rustic gags and slapstick situations are of a type that should amuse those who have enjoyed the previous pictures. Percy Kilbride, who usually plays the role of "Pa," is missing from the cast, but the other characters are pretty much the same, headed by Marjorie Main, as "Ma Kettle." This time the action centers around a visit made by "Ma" and her brood of children to the dilapidated Ozark farm of her lazy brother-in-law, a shiftless character not unlike that played by Kilbride, with the comedy stemming from the manner in which "Ma" routs a gang of bootleggers operating on the farm, while at the same time compelling her brother-in-law to do right by the woman to whom he had been engaged for twenty years. It is all quite familiar and "corny," and as such will appeal mainly to the truly avid followers of the series:—

Accompanied by 13 of her 16 children, Miss Main heads for the Ozarks to visit Arthur Hunnicutt, her brother-in-law, who was unable to meet the mortgage on his farm. They arrive simultaneously with three "scientists" headed by Ted de Corsia, who had rented the barn as a "laboratory." Miss Main orders them off the property when she discovers that they are manufacturing moonshine whiskey, but they refuse to leave because the signed lease made Hunnicutt a partner in the bootlegging operation. Learning that Una Merkel, a neighboring spinster, did the household chores around the farm in the hope that her 20-year-old engagement to Hunnicutt would one day lead to the altar, Miss Main sets out on a campaign to get them married, and also begins looking for a way to get rid of the bootleggers. Her opportunity comes when she induces the thugs to join a taffy pull, the batter for which had been mixed with glue. When the crooks find themselves firmly stuck together, she lifts the lease from De Corsia's pocket and destroys it. Meanwhile Hunnicutt, tasting the taffy, finds his jaws locked, and Miss Main hastily summons a preacher to marry him to Una before he can protest. She then turns the bootleggers over to the authorities and prepares to return home with her brood.

It was produced by Richard Wilson, and directed by Charles Lamont, from a screenplay by Kay Lenard.

Family.

"On the Threshold of Space" with Guy Madison, John Hodiak, Dean Jagger and Virginia Leith

(20th Century-Fox, March; time, 96 min.)

A fascinating and thrilling dramatization of the dangerous experimental work undertaken by the men of the U.S. Air Force's Research and Development Command in preparation for the day when space travel will become an accomplished fact. Photographed in CinemaScope and DeLuxe color, the picture is no science-fiction yarn, even though it deals with speed and space. The characters are fictional and so is the story, but the experimental work depicted is based on fact. Shown in highly thrilling fashion are experiments in which men ride rocket-sleds at supersonic speeds; are ejected from jet planes at frightening altitudes; and make balloon ascensions into the stratosphere, reaching heights that are in excess of 100,000 feet—their purpose being to test the reactions of men to shock and spin and the efficiency of equipment designed to combat speed and space. Worthy of special mention is the exceptionally fine photography, which captures for the spectator the feeling of speed, space and altitude, particularly in the aerial shots and the rocket-sled runs on the ground. The story line developed around these little known but highly dramatic activities is interesting, with competent performances turned in by Guy Madison, as a young Air Force doctor who serves as a guinea pig for most of the experiments; the late John Hodiak, as the commanding officer who risks his own life in the rocket-sled run; and Dean Jagger, as a civilian doctor-scientist assigned to the tests. Virginia Leith, who suffers through the dangerous missions undertaken by Madison, is sympathetic in the role of his wife:—

Madison, a young reserve doctor on active duty with the Air Force, volunteers to make a seat ejection test from a jet bomber to study the effect of windblast and spin from a medical point of view. He ends up with a broken shoulder as a result of the dangerous fall, but his observations prove invaluable. Virginia, Madison's fiancée, takes a dim view of his volunteer jumping, but she marries him anyway. When Major John Hodiak, a conservative scientist is appointed to head the test projects, he decides to continue rocket-sled experiments to test the stress and strain a human body can stand, but he cancels plans for high-altitude balloon ascensions, for which Madison had volunteered to remain in the Air Force. As a result of Madison's protests, Hodiak decides that he is a thrill-seeker more interested in publicity than in sound science, but he agrees to carry on the balloon tests when urged to do so by Jagger. Madison, in defiance of Hodiak's orders, makes a parachute jump from the balloon's gondola at 60,000 feet, and is promptly grounded by Hodiak. The relations between the two men reach a breaking point, with Madison submitting his resignation after accusing Hodiak of lacking courage. He withdraws the resignation, however, upon learning that Hodiak had scheduled a rocket-sled run with himself as the "guinea pig." Hodiak suffers temporary blindness and other injuries as a result of the test, and Madison gains a new respect for him. The two men become friends and Hodiak approves another balloon test in which Madison will try to reach a new altitude record. He soars to 100,000 feet, at which point trouble develops with his oxygen tank. As he cuts down the balloon's gondola and rides it to earth, he insists upon radioing his observations so that they will be available for study in the event of his death. He makes a safe landing, however, and is greeted warmly by all concerned.

It was produced by William Bloom, and directed by Robert D. Webb, from a screenplay by Simon Wincelberg and Francis Cockrell.

Family.

ALLIED SPELLS OUT COMPO POSITION

At the last membership meeting of COMPO, the Governing Committee was instructed to send a letter to Abram F. Myers, National Allied's board chairman and general counsel, asking him to spell out in detail the reasons for Allied's withdrawal from COMPO, as well as the reforms his organization would like to see made before it will reconsider its decision against renewal of its membership. Under date of March 2, Mr. Myers sent the following reply to the Committee:

"Answer to your communication dated December 21, 1955 was delayed until the next Allied board meeting so that the directors could consider it in the light of the actions taken at the COMPO meeting on December 15, 1955.

"When on November 15, 1955 I transmitted to the Governing Committee as then constituted the boards' brief statement of its reasons for not renewing Allied's membership in COMPO, it was believed that the Triumvirs understood what the board had in mind. Certainly there was no mystery about Allied's position that 'changes in personnel' would be a condition to Allied's re-entry into COMPO. The pains taken by me to spare embarrassment to an individual were wasted because it was heralded in the trade papers and apparently widely understood that this had reference to Robert W. Coyne who had been acting as the organization's chief executive under the title of Special Counsel.

"Neither was there any mystery concerning Allied's demand for 'such reforms in management . . . as will insure that organization's operation in conformity with the by-laws and in accordance with the intendment of the founders.' The answer was to be found in an Allied bulletin dated September 9, 1955 (which was given considerable space by the trade papers), in public statements and letters to and telephone conversations with Coyne by Trueman Rembusch and other Allied leaders. It does not seem possible that anyone who participated in the COMPO meeting did not know that Allied was complaining of the manner in which a dues campaign and a tax campaign had been fomented by individuals before they could be studied and passed upon by the constituent organizations and the latter could issue suitable instructions to their representatives in COMPO.

"Although Allied's attitude on these several matters must have been known to those who attended the December 15 COMPO meeting, they nevertheless saw fit to take actions and record sentiments which they must have known would be offensive to our board. First, they elevated Coyne to membership on the Governing Committee, a post which we had supposed could only be filled by a representative of some constituent organization. In the second place, according to your letter, there was recorded the sense of the 'membership' that COMPO 'had not departed from the by-laws nor from the intendments of the founders.' These actions created a new, or at least an aggravated situation which I felt should have the attention of the Allied board.

"The subject was discussed at considerable length by the Allied board on February 19 and 20, and I was directed to answer your letter dated December 21 and to set forth the consensus of the views expressed by the directors. Not to mince words on an issue which is already crystal clear, the board does not feel that Allied can renew its membership in COMPO so long as Mr. Coyne exercises any executive authority therein or is authorized or permitted to communicate with the members of the constituent organizations on matters or projects which such bodies have not considered or approved. It is the going over the heads of the regional organizations and their leaders, more than anything else, that has caused so much bitterness against Mr. Coyne.

"Allied men who were prominent in the formation of COMPO insist that that organization, as its name implies, is a federation of motion picture organizations and not a group of individuals. It was formed to serve as an instrument through which the constituent bodies could cooperate in the field of public relations for the good of all. It was never contemplated that COMPO should impose its will on any member group. Yet with respect to Allied's appeal for help in the Toll-TV crisis, Mr. Coyne is reported to have sought to create sentiment against the proposal before the COMPO Executive Committee could meet. And with respect to the dues collection and tax campaigns, COMPO's hired personnel actively supported those projects in the face of Allied's opposition and before a COMPO meeting could be held.

"For his action in initiating a dues collecting campaign, Mr. Coyne relies on a minute entry at the November 15, 1954 COMPO meeting, but that meeting was mainly

concerned with the demand that COMPO lend a hand in the Toll-TV fight and the proposal for a top level conference on the state of the motion picture business. We do not question the accuracy of the minute entry, but the main problem provoked so much debate and occupied so much time that some of us who were present do not recall that the matter came up. But that fact that such a campaign was later launched on the basis of this pro forma entry, without prior notice to the member organizations and without COMPO's expenditures being carefully budgeted, illustrates the extent to which the control has passed out of the hands of those organizations and into the hands of COMPO's hired personnel.

"It has been established and is well known that Allied was critical of the manner in which COMPO's funds were being squandered. Following the close of the successful 1954 tax campaign and before the audience poll project was taken on—a long period during which COMPO carried on no major undertaking—COMPO's expenses averaged in excess of \$12,000.00 per month. That this was excessive was reflected through Allied's representative on the Governing Committee. But the management paid no attention to suggestions that overhead be reduced so that funds would be available when needed. As a result of all this, and despite Allied's opposition to a dues campaign, Allied members are now being solicited to pay dues to COMPO, an organization of which Allied is no longer a member.

"When it was proposed to issue a circular in connection with an earlier dues campaign, Allied called attention to the fact that in the prospectus the fund-raising campaign was tied directly to the effort to secure tax relief. This, Allied pointed out, raised a serious legal question and would in all probability make it impossible for contributors to deduct their contributions from the income tax. The prospectus was amended to show that the collection was for all of COMPO's operations, listing legislation as one of them. Now Allied members are being solicited to pay dues by a circular signed by Coyne and basing the appeal on the tax campaign and that alone. It recites:

"... COMPO is going to make another try—at once—to get the Federal tax completely eliminated.

"To succeed COMPO will need money."

"This makes it incumbent upon Allied to issue a warning to its members that funds contributed to COMPO in view of this solicitation, will not be deductible. Some units have notified their members not to pay at all because they no longer have confidence in COMPO under its present direction and management. But whether the regionals keep their hands off or actively oppose the collection, it is a far cry from the intendment of the founders that this overriding organization should be soliciting Allied members to disregard their leaders and participate in and contribute to projects which Allied has not approved.

"The directors did not spell out a hard and fast set of conditions to be met before Allied can rejoin COMPO because the elevation of Coyne to the Triumvirate indicated that there is an element in COMPO, a minor one, more bent on keeping Allied out than in creating a condition under which it could return. Indeed, until Coyne is removed as a factor in COMPO there is little chance that Allied will again associate itself with that group. But with Coyne eliminated, I believe, from the discussions, that the following points could be profitably explored by committees representing COMPO and Allied:

"1. Employment of a person of stature to serve as Executive Vice-President and perform the duties of that office as provided by the by-laws.

"2. More frequent meetings of the Executive Committee, and special meetings when warranted, with a written agenda to be circulated among the members at least 10 days in advance of every meeting.

"3. Specific authorization of all activities and projects other than office routine by the Executive Committee."

Commenting on Mr. Myers' letter, Coyne issued the following statement:

"Any formal reply to Mr. Myers' letter must come, of course, from the COMPO Governing Committee or the COMPO Executive Committee. As for myself, I wish to reiterate that the record proves that every one of Mr. Myers' charges are without foundation. I set forth this record last December 15 at a meeting of the COMPO Executive Committee and Board of Directors. The record is also known to National Allied's leaders. I am sorry they choose to ignore it."

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXVIII

SATURDAY, MARCH 17, 1956

No. 11

MORE ON THE PARAMOUNT SERVICE CONTRACT

In an official press release issued at the weekend, Paramount announced what it calls its "Paramount Service Contract," which provides for the sale of pictures on a flat rental basis to theatres whose previous rentals on a top attraction have yielded \$100 or less.

Under this policy, the small exhibitor will be allowed to buy Paramount pictures as far in advance as is practicable and possible. Although the exhibitor may negotiate for a number of pictures at a time, each picture will be sold individually on its merits, with the purchase of one in no way to be conditioned on the purchase of another.

According to the announcement, the following forthcoming pictures may be contracted for at this time:

"The Scarlet Hour" with Carol Ohmart and Tom Tryon; "The Birds and the Bees" with George Gobel and Mitzi Gaynor; "The Man Who Knew Too Much" with James Stewart and Doris Day; "The Leather Saint" with John Derek and Jody Lawrance; "That Certain Feeling" with Bob Hope and Eva Marie Saint; "Pardners" with Martin and Lewis; "The Mountain" with Spencer Tracy, Robert Wagner and Claire Trevor; "The Vagabond King" with Kathryn Grayson and Oreste; and "Hollywood or Bust," another Martin and Lewis comedy.

Reissues, short subjects and newsreel issues also may be licensed under this Service Contract.

Under the plan, a number of pictures that may not have been trade-shown will be offered to the exhibitors. In such a case, the exhibitor will be entitled to a cancellation privilege of 20% of the total number of such pictures sold, his decision in this respect to be arrived at within 10 days after he has had an opportunity to see each picture.

Not included in the announcement is the fact that Paramount will make no adjustments on the flat rentals covered by their Service Contract. Because of this lack of review, exhibitor organizations throughout the country are cautioning their members to be sure that they have made a good deal before signing contracts. Incidentally, of the pictures listed by Paramount as being ready for negotiation under this contract, none have been reviewed by the trade press.

In addition to the lack of adjustment privileges, exhibitor criticism of this new policy has been levelled against the fact that the contract excludes from the flat rental bracket "The Ten Commandments," "War and Peace" and "The Proud and Profane." As pointed out by Benjamin N. Berger, president of

North Central Allied, "It is just these pictures that the small-town theatre needs. If all the major distributors adopt similar plans, excluding two or three of their top product, that means 24 pictures a year that the small-town exhibitor can't have except at exorbitant rentals."

THE REAL CAUSE

In a 32-page booklet issued recently by COMPO for use in its campaign for elimination of the Federal admission tax, the statement is made that 10,900 of the 19,200 theatres in the country are in some form of distress. Of these distressed theatres, it is claimed that 5,200 or 27.1 per cent are now operating in the red, and 5,700 or 29.6 per cent are doing only a little better than breaking even.

COMPO blames this condition on inflation, pointing out that theatre operating costs have risen 12 per cent since partial tax relief was granted on April 1, 1954. As evidence of this inflation, it cites a report in the *New York Times* that, except for food, every other major item on the cost-of-living yardstick has risen substantially since July 1954. COMPO points also to higher real estate taxes as another important factor in rising theatre operating costs.

"This, in effect," states the booklet, "has nullified all or most of the tax saving of theatres that kept the same admission prices they had before the tax reduction of 1954."

If a poll was taken of the 10,900 theatres that are in some form of distress, the vast majority would cite as the chief cause of their troubles, not inflation, but the unreasonable film prices they are compelled to pay in order to keep their doors open. This, of course, is a subject that is taboo with COMPO, for one-half the funds being used to conduct the new tax campaign comes from the distributors.

WILL COLUMBIA SHARE THE SAVINGS?

Columbia Pictures will advertise and promote its top product in the coming year "with confidence and less cash," according to an announcement made by Paul N. Lazarus, Jr., the company's advertising-publicity chief, who criticized other companies for huge advertising expenditures that have "reached the point of economic hari-kari," and for "replacing showmanship with dollars." Lazarus took pains to point out that his company's new policy is "not an economy program, not a retrenchment, but a case of spending money wisely where it will do the most good."

The exhibitors will be interested to see if the savings thus effected by Columbia will be reflected in their film rentals.

"Serenade" with Mario Lanza, Joan Fontaine and Sarita Montiel

(Warner Bros., April 21; time, 121 min.)

Photographed in WarnerColor, "Serenade" marks the return of Mario Lanza to the screen after an absence of four years. Unfortunately, it is not an auspicious return. The picture's chances at the box-office will depend heavily on his popularity, for as an entertainment it probably will be received with mixed reactions; that is, those who are fond of operatic music may object to its old fashioned triangle plot, which is neither provocative nor believable, while those who are willing to accept the story may find its 14 operatic songs, which consume about one-half the footage, to be an overdose of that type of music, although there are two other popular type ballads. Lanza's voice is still as powerful as ever, but there are times when his voice takes on a hard, strident quality. As a rising opera singer whose career is interrupted by his uncontrollable love for a beautiful but amoral society woman, Lanza comes through with a fair, if not distinguished, performance. Joan Fontaine, as the seductive cause of his troubles, is guilty of overacting. Sarita Montiel, as the Mexican girl with whom Lanza finds true love, performs impressively. All the characterizations, however, never impress one as being real. The color photography and production values are first-rate:—

Lanza, a California farmhand with operatic ambitions, obtains a singing job in a San Francisco restaurant, where he is overheard by Joan, a wealthy patron of the arts, and Vincent Price, an artists' manager. They arrange for Lanza to audition before Joseph Calleia, a renowned singing teacher, who agrees to take him on as a pupil. His first concert tour is a huge success, and he falls deeply in love with Joan, who returns his affections. Lanza reaches a peak in his career when he is invited to sing in New York. Joan goes along with him, but his long hours of rehearsal prove boring to her, and she starts an affair with a young sculptor, with whom she runs off on opening night. Lanza, blind with rage, stalks off the stage in the middle of the performance, leaving the huge audience stunned. In the course of his search for Joan, he ends up in a Mexican village, his voice gone and ill with a raging fever. He is discovered by Sarita, a beautiful Mexican girl, who nurses him back to health and encourages him to resume his singing career. He returns to the States with Sarita as his wife and with the aid of loyal friends is given a chance to sing in the San Francisco opera. His comeback proves successful and he is given a second chance to sing in New York. Joan, intrigued by his comeback, tries to rekindle his love. Her deliberate attempts to win him back so upset Sarita that they are indirectly responsible for her being run down by a car. Lanza's assurances that his love for Joan is dead give Sarita the will to live, and when he learns that she will recover he steps onto the stage and tenderly dedicates his first song to her.

It was produced by Henry Blanke, and directed by Anthony Mann, from a screenplay by Ivan Goff, Ben Roberts and John Twist, based on the novel by James M. Cain.

Family.

"Patterns" with Van Heflin, Everett Sloane and Ed Begley

(United Artists, March; time, 83 min.)

Powerful is the word for this exceptionally fine behind-the-scenes drama of office politics in a large Wall Street corporation. Based on the outstanding television play of the same name, which was brought back on TV for a second time by popular demand, it offers a tense dramatic story that centers around a young executive who finds his ambitions clashing with his conscience when he learns that the ruthless head of the firm had brought him into the business to replace an older man who had lost his efficiency and who was being goaded into resigning. The well written story grips one's interest from the opening to the closing scenes, and there is deep human interest in many of the situations because of the genuine concern felt by the young executive for the older man, who had spent 40 years of his

life with the organization and who was fully aware that the heartless chief executive was destroying him in the name of profit and loss. The direction and acting are brilliant, with outstanding performances turned in by Van Heflin, as the youthful executive with a conscience; Ed Begley, as the older man being forced out; and Everett Sloane, as the cold and calculating top executive, to whom business is the all-important thing and the men in it just plus or minus factors. The closing sequence, where Heflin violently berates Sloane for his inhumanity and resigns, only to be rehired by Sloane at double his salary with a challenge to fight him whenever he thinks a wrong has been done, is one of the outstanding dramatic highlights. Favorable word-of-mouth advertising on the part of those who see it should make the picture a top box-office grosser:—

Arriving from Ohio to assume executive duties in a monolithic holding company headed by Sloane, Heflin meets Begley, nominally his superior and working partner, and the two become instant friends. He meets the other executives at a board meeting, where it becomes apparent to him that Sloane was going beyond the bounds of decency in rebuking Begley whenever he disagreed with his opinions. Within a few months Heflin establishes himself as a key man in the organization, during which period his friendship with Begley becomes firmer. One night Heflin and Beatrice Straight, his wife, hold a dinner party for his associates, during which Beatrice lets Sloane read a report being formulated by Heflin and Begley. The report delights Sloane and he praises Heflin. But when Heflin tries to share the credit with Begley, Sloane refuses to acknowledge the older man's contribution and bluntly informs Heflin that he had been brought to New York to replace Begley, who no longer had the capacity to carry out an important job. He insists that Begley must be forced to resign since it would be unethical to discharge him. Knowledge of Sloane's intentions makes Heflin uncomfortable, and he feels even worse when Begley reveals that he was fully aware that Sloane wanted him to resign. When Sloane goes out of his way to praise Heflin at a board meeting as author of the report, Begley protests and is joined by Heflin. Sloane, however, berates the old man for trying to grab undue credit. The emotional stress causes Begley to suffer a heart attack that proves fatal. Thoroughly disgusted, Heflin storms into Sloane's office, tells him what he thinks of him and resigns. Sloane takes his insults and challenges him to accept the vice-presidency of the firm. Heflin offers to remain provided he can become Sloane's personal opponent, and Sloane accepts his terms. Heflin leaves the office wondering if he had won a victory or if Sloane had planned it that way.

It was produced by Michael Myerberg, and directed by Fielder Cook, from an original story and screenplay by Rod Sterling.

Family.

"Rock Around the Clock" with Johnny Johnston, Lisa Gaye and Alix Talton

(Columbia, April; time, 77 min.)

With rock-and-roll rhythm the current musical craze of the nation's 'teen-agers, this highly entertaining picture should draw them to the box-office in droves, for it features some of the top rock-and-roll artists of the country, singing and playing current hit tunes made popular by them. The artists include Bill Haley and his Comets. The Platters, Freddie Bell and his Bellboys, Tony Martinez and his band, and Allan Freed. Among the songs are "Rudy's Rock," "Mambo Rock," "Rock Around the Clock," "Happy Baby," "Rock," "Rock-A-Beatin' Boogie," "See You Later, Alligator," "Razzle Dazzle," "A B C Boogie," "Only You," "The Great Pretender," "Cueros," "Mambo Capri," "Sad and Lonely," "Codfish and Potatoes," "Giddyup Ding-dong" and "I'm Gonna Teach You How to Rock." Add to this a group of talented youngsters who dance like whirling dervishes to the rock-and-roll rhythm and you have an entertainment that is best described in their vernacular as "cool and crazy," and that will have movie-goers beating their feet in time with the rhythm, with the possible exception

of those who "just ain't hep!" The musical proceedings are held together by a lightweight but pleasant story, which concerns the trials and tribulations undergone by Johnny Johnston, a band manager, whose efforts to bring Bill Haley and his Comets to national attention are temporarily stymied by a designing woman who operated the nation's largest band-bookings agency and who wants him for a husband as her price for cooperation. Johnston's romance with Lisa Gaye, a shapely and talented dancer with the Bill Haley troupe, is pleasing:—

With public interest in dance bands at a low ebb, Johnston is fired as manager of a touring orchestra. He heads East, accompanied by Henry Slate, his pal, and while stopping in a small town is amazed by the large number of 'teen-agers who flock to a local dance. Investigating, Johnston discovers the jump-packed youngsters dancing joyously to a new type of music called rock-and-roll, played by a group of amateur local musicians headed by Bill Haley. Impressed, Johnston offers to manage them professionally and concludes an arrangement with Lisa, who acts as business representative for the group and who wins his heart. Johnston visits Alix Talton, a former girl-friend who operated the country's largest band-bookings agency, and after listening to him about Haley's band and Lisa she reluctantly agrees to give them a tryout. She purposely books them at the graduation prom of an exclusive school for girls, certain that the blue-bloods will refuse to dance to their type of music, but instead of being a flop the rock-and-roll group is an outstanding success. Alix, however, refuses to give them any more bookings. Things look bad until Allan Freed, an old friend of Johnston's, agrees to book the group into his night club. They become an immediate hit and Alix soon finds her clients clamoring for them. She signs a three-year contract with the group and shrewdly includes a clause prohibiting Lisa from marrying during the life of the contract. The band soon reaches new heights of success, and one day Alix discovers that Lisa and Johnston are married. Shocked, she threatens to sue them for breaking the contract, but she accepts defeat with a wry smile when Johnston informs her that he and Lisa were married secretly before the contract had been signed.

It was produced by Sam Katzman, and directed by Fred F. Sears, from a story and screenplay by Robert Kent and James B. Gordon.

Family.

"The Creature Walks Among Us" with Jeff Morrow, Rex Reason and Leigh Snowden

(Univ.-Int'l, April; time, 78 min.)

If the previous "Creature" horror melodramas have proved acceptable to your patrons, this one, too, should satisfy them, for the thrills and chills it offers are on a par with its predecessors. This time the story centers around the capture of the creature, a half-man, half-fish monster, by a group of scientists who endeavor to turn him into a human being. It is all far-fetched, of course, but the capture and subduing of the monster, the operation performed on him, his being kept in captivity and his breaking loose on a murderous binge make for a series of horrific situations that are sure to excite those who go for this type of entertainment. Worked into the action are some good underwater sequences, as well as the jealousy of one of the scientists over attentions paid to his attractive wife by others:—

Seeking to achieve greater medical fame, Jeff Morrow, a wealthy and successful surgeon, finances an expedition into the Florida Everglades to capture the Creature. Leigh Snowden, his unhappy wife; Rex Reason, a geneticist; and Gregg Palmer, a guide, are among those who accompany him on a specially equipped yacht. They succeed in capturing the monster after several hair-raising experiences, during which he is burned severely. While the monster hovers between life and death, Morrow performs an operation that makes his perfectly formed lungs function in place of badly-charred gills. The operation proves successful and several weeks later, when the bandages are removed, it is revealed that human skin had replaced the burned scales

on the Creature's body. Meanwhile Leigh, who was having her marital difficulties with Morrow, confides her troubles to Reason and is constantly compelled to ward off unwelcome advances by Palmer. The creature is delivered to Morrow's ranch in California, where he is housed in a barred enclosure and studied by the scientists. One night Morrow, wrongly suspecting that Palmer is having an affair with his wife, pistol whips him to death. He deposits the body in the Creature's enclosure, cries for help and, when the others arrive on the scene, claims that the monster had attacked and killed Palmer. Infuriated by the excitement, the Creature breaks down his barriers, smashes through the rooms of the ranch house, corners Morrow and kills him. He then lumbers off to the beach and disappears into the sea. It ends with the indication that Leigh will find a new life as Reason's wife.

It was produced by William Alland, and directed by John Sherwood, from a screenplay by Arthur Ross.

Adult fare.

"The Searchers" with John Wayne, Jeffrey Hunter, Vera Miles and Ward Bond (Warner Bros.; May 26; time, 119 min.)

The drawing power of John Wayne, coupled with the reputation of director John Ford, should result in above-average grosses for this big-scale western, which has been photographed in Technicolor and VistaVision. The general run of audiences should find it to be a good outdoor entertainment of its kind, for it has a wealth of eye-catching scenery and its quota of gunplay, chases and combats with Indians is replete with excitement and suspense. Discriminating picture-goers, however, probably will find its story curiously foggy and therefore disappointing, mainly because of the vagueness surrounding the principal character played by Wayne, whose motivations are never made clear. He is hardbitten and taciturn throughout the action and, except for his bitterness towards the Indians who massacred his brother's family and kidnapped his niece, the antagonism he shows toward others is not understandable. Unfathomable also is his attitude toward his kidnapped niece. He risks his life over a period of five years in a relentless effort to rescue her from her captors, but by the time he finds her he decides to kill her because he feels that she had been defiled by the Comanches and had turned against her own people. These and other story weaknesses keep "The Searchers" from being a much better outdoor picture than it is. Still another handicap is the overlong running time. The photography is excellent.

Essentially, the somewhat confusing story line has Wayne, a Confederate officer, returning to the ranch of his brother three years after the end of the war. In the course of events, Comanche Indians, led by Henry Brandon, massacre the brother and most of his family, kidnapping two nieces. Wayne determines to rescue the girls and he sets out to search for the kidnappers, accompanied by Harry Carey, Jr., who was in love with the eldest niece, and Jeffrey Hunter, a 20-year-old part Indian lad, who had been cared for by the family for many years. In due time Wayne discovers the body of the eldest niece, and Carey loses his life when he makes a senseless dash into an Indian ambush. Wayne continues his search along with Hunter and after five long years finally tracks her to the camp of Brandon. He organizes a raid on the camp with the aid of Rangers led by Ward Bond, and in the skirmish that follows Hunter kills Brandon while Wayne races after his niece (Natalie Wood) with intentions to shoot her because she had been defiled by the Indians, but he changes his mind at the last minute and takes her to the ranch of a friendly neighbor, after which he leaves for parts unknown.

There are numerous touches of comedy here and there, particularly in a by-plot that concerns Hunter's romance with Vera Miles, who finally hooks him for a husband after several disappointments brought about by the search.

It was produced by Merian C. Cooper, and directed by John Ford, from a screenplay by Frank S. Nugent, based on the novel by Alan LeMay.

Family.

"Richard III" with Laurence Olivier

(Loport Films, March; time, 158 min.)

Superbly produced and directed by Laurence Olivier, who also plays the leading role, this screen version of Shakespeare's time-honored play is without question a classic masterpiece, beautifully photographed in Technicolor and VistaVision. Like "Henry V" and "Hamlet," of which Olivier was also the producer, director and star, this production, too, will be limited in appeal to the students and lovers of Shakespeare's works, for unless one is familiar with the Bard's writings and is mentally equipped to understand his blank verse, the dialogue will be neither appreciated nor fully understood. Consequently, it is not a picture for the general run of audiences and is best suited for art houses that cater to a specialized clientele. Its commercial value to the art houses is questionable, however, in view of the fact that the picture was broadcast nationally last Sunday over the NBC-TV network, with claims being made that it was seen by an audience estimated at between twenty-five and forty million people. The claim is also being made that many who saw the picture on TV will want to see it again in color and on a large theatre screen. In all probability there are some who will want to see it again in a theatre, but it is doubtful if their number is large enough for an exhibitor to take a chance on the booking, unless, of course, he can reverse normal procedure and demand a minimum guarantee from the distributor.

Aside from some slight changes, which may or may not annoy the purists, the picture is more or less a straight transposition of the play, centering around Richard, Duke of Gloucester, a hunchback twisted in mind and body, who starts scheming for England's throne immediately after the Coronation of Edward IV, his brother. His first step is to woo Lady Anne, whose husband he had slain in the War of the Roses. He next poisons the king's mind against Clarence, their brother, who is imprisoned for treason and slain by Richard's hirelings before a pardon from the deathly ill king can reach him. The shock of Clarence's death hastens Edward's demise and, after fetching the young Prince of Wales from Ludlow, Richard uses his power as Protector to dispose of favored relatives he did not trust. He then prevails upon the Duke of Buckingham, a loyal friend, to convince the people of London that Edward's heirs had been proved illegitimate, and that he, Richard, should be persuaded to accept the crown. Upon being made king, Richard continues his villainous campaign to secure his position on the throne by seeing to it that the Prince of Wales and his younger brother are murdered. Buckingham, fearing Richard's wrath for refusing to assist in the murders, escapes from London and joins forces with those who oppose the king. As more and more supporters desert him, Richard, backed by a diminishing band of loyal friends, meets his enemies at the Battle of Bosworth Field. He displays superhuman strength and courage in a fanatical desire to kill Henry Richmond, leader of the opposing forces, but in the end he meets his inevitable fate of defeat and death.

Olivier's interpretation of Richard is brilliant, and he is given excellent support by the others in the fine cast, which includes, among many others, Cedric

Hardwicke, as Edward IV; Ralph Richardson, as Buckingham; John Gielgud, as Clarence; and Claire Bloom, as Lady Anne.

The production values are superb, the color photography excellent, and the background music, played by the Royal Philharmonic Orchestra, distinguished.

"Forbidden Planet" with Walter Pidgeon, Anne Francis and Leslie Nielsen

(MGM, March; time, 98 min.)

A weird but fascinating and exciting science-fiction melodrama, photographed in CinemaScope and Eastman color. While there is no question that it will go over big with the science-fiction fans, it should prove impressive also to others, for the production is highly imaginative in its depiction of numerous electronic gadgets, an elaborate space ship that travels many times the speed of light, the eerie atmosphere of a lifeless planet and the activities of a robot that talks and responds like a human. The robot, incidentally, provides the proceedings with some amusing comedy touches. Highly thrilling are the sequences in which an unseen menace, a giant dog-like creature whose outlines become visible when attacked with electronic weapons, spreads terror and death among the Earthians on the planet. The story, which takes place in the year 2200 A.D., becomes somewhat confusing in spots because of lengthy dialogue passages that endeavor to explain the menace as a product from the subconscious mind of one of the scientists, but even this deficiency does not diminish one's interest in the picture as a whole. The photography is excellent, and the same may be said for the special effects:—

Commanded by Leslie Nielsen, a space cruiser from Earth lands on the planet Altair-4. Nielsen's mission is to search for possible survivors wrecked there on a flight twenty years previously. Shortly after the landing, the space ship is met by a streamlined vehicle driven by a robot, which takes Nielsen and two of his aides to the home of Walter Pidgeon, one of the scientists listed among the missing, who lived with his daughter, Anne Francis, a beautiful young woman who had no worldly traits or feelings. Pidgeon explains that all other survivors had been killed by an unseen monster and he urges Nielsen to return to Earth immediately. Nielsen, however, remains for further investigation and, in the process, falls in love with Anne. Terror strikes when a crew member is found murdered — without clues, witness or apparent motive. A protective electronic death ray is quickly set up around the space ship and in this way the outline of the unseen menace becomes visible. With the unseen monster apparently gaining strength with every passing moment, Nielsen rushes to warn Pidgeon and Anne. He then learns from the scientist that the menace is a product of his subconscious and that he (Pidgeon) must die to destroy it. While Pidgeon prepares to sacrifice his life by setting an atomic force in action, the space cruiser takes off with Anne on board. When it reaches a safe distance, all watch the planet blow up.

It was produced by Nicholas Nayfack, and directed by Fred McLeod Wilcox, from a screenplay by Cyril Hume, based on a story by Irving Block and Allen Adler.

Family.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXVIII

SATURDAY, MARCH 24, 1956

No. 12

THE SSBC HEARINGS

Full-scale hearings on complaints of independent exhibitors against current film distributing practices were instituted on Wednesday of this week in Washington by the Subcommittee on Retailing, Distribution and Fair Trade Practices of the Select Committee on Small Business.

At the time of writing this report, the only witnesses who had testified were spokesmen for National Allied. These included Abram F. Myers, board chairman and general counsel; Rube Shor, Allied's president; Trueman T. Rembusch, a national director and former national president; Benjamin N. Berger, president of North Central Allied and national director; Wilbur Snaper, former national president; and Julius Gordon, National Allied treasurer.

Limited space does not permit full coverage of the enlightening, thorough and inclusive testimony offered by these Allied spokesmen. Suffice it to say that by facts, figures and logic they reviewed the intolerable conditions under which the exhibitors are compelled to operate today and pointed up the urgent need for maximum aid from the Committee to eradicate distributor abuses.

Myers, the first witness, pointed out that Allied's membership is made up for the most part of the smaller neighborhood, suburban and small-town theatres, which he described as "The current victims of the oligopoly of film companies that determine the number and kind of films that will be produced, the terms and conditions upon which they will be leased to the theatres and, to a considerable extent, the operating policies of the theatres including the admission prices they shall charge." He added that "even the large circuits are suffering, in varying degrees, from the conditions which threaten the extinction of the smaller operators," referring particularly "to the acute film shortage and the advantage which the film companies have taken of the starved market to increase film rentals."

Discussing the product shortage, Myers stated the belief that the main reason for the scarcity is that the film companies are obsessed with the idea that they can make more money supplying fewer pictures to the big city key theatres on extended engagements at high admission prices than by producing a lot of pictures to play shorter runs in a large number of theatres at normal admission prices.

Predicting that most of the exhibitor complaints that will be brought to the Committee's attention will be to the effect that film rentals are excessive, Myers, after pointing out that the motion picture market "is no longer a free market," asked the Committee in weighing these complaints to bear in mind these points:

"1. The film companies have deliberately curtailed their respective outputs to the point where exhibitors must license all or nearly all the pictures released—especially the good ones—in order to operate.

"2. The film rentals demanded for top-notch pictures are often so excessive that many independent exhibitors must forego them altogether or else play them at a loss.

"3. The film companies' current policy of fewer pictures to be played in fewer theatres at high admission prices has enabled them to attain a high degree of opulence while the independent exhibitors teeter on the brink of ruin.

"4. Millions of Americans who are dependent upon the independent subsequent-run and small town theatres for motion picture entertainment are being deprived of the opportunity to see many of the best pictures, in derogation of the public interest."

Employing facts and figures, Myers then went on to analyze some of the selling policies that are plaguing the independent exhibitors, and as illustrations cited Paramount's policy in the marketing of "White Christmas," as well as that same company's recently announced policies on "Court Jester," "The Rose Tattoo" and "Anything Goes," whereby the sliding scale is used in a manner that insures its own increased revenue "at the expense of its customers not only by raising the price of these pictures but also by raising the floor below which it will not go in making adjustments."

In support of the claim that the film companies have taken unfair advantage of the picture-hungry domestic market, Myers cited the published financial statements of eight of the national producer-distributors to prove that their net earnings "have increased by leaps and bounds while the condition of the independent exhibitors has steadily deteriorated."

A considerable part of Mr. Myers' testimony was devoted to a review of the arbitration negotiations over the past few years and a brief analysis of the reasons why Allied rejected the latest arbitration draft as unacceptable. Myers was also considerably critical of the Department of Justice, claiming the 1953 subcommittee's recommendation for a more forceful and diligent policy on the part of the Anti-trust Division in assuring compliance with the decrees in the Paramount Case has been "disregarded." Myers further contended that, "if there has been any change in the Division's attitude since the date of the report, it has been in the direction of a more lenient and indulgent attitude toward the defendants in that case."

On the subject of remedies, Myers stated that a more alert and effective policing of the decrees and enforcement of the Sherman Act will undoubtedly relieve some of the conditions complained against, but he added that "there is a vacuum in the law and that mere enforcement of existing measures will not suffice." As one remedy, he recommended an arbitration system that will include film rentals and selling policies.

In concluding his testimony, Myers stated that "The independent exhibitors need relief and need it right away and our greatest apprehensions grow out of the unwillingness of the film companies to make any concessions beyond those contained in the empty arbitration and conciliation plans. Forceful recommendations by this Committee would remind those corporations that they are something more than mere private business enterprises. They are political and economical institutions with moral obligations to the communities in which they operate, to their customers and to their customers' customers. The bright light of publicity should be brought to bear so that the powerful forces of public opinion can come into play."

(Continued on back page)

**"The Bold and the Brave" with Wendell Corey,
Mickey Rooney, Don Taylor
and Nicole Maurey**

(RKO, April; time, 87 min.)

This picture should go over well everywhere, for it offers a highly entertaining blend of comedy, human interest and fast action. The story has a war background but there is very little war action, for it revolves mainly around the effect life on the front has on three infantry soldiers. One of the outstanding sequences concerns a crap game in which Mickey Rooney, an irrepressible youngster, wins thousands of dollars—it is a "laugh riot." Another outstanding situation is where Don Taylor, a religious fellow with rigid moral standards, is shown falling in love with Nicole Maurey, a pretty Italian girl, before realizing that she offered her love freely in order to sustain herself and her family. A highly thrilling sequence is where Wendell Corey, an idealist who could not bring himself to kill others, risks his life to destroy an attacking German tank. The scene that shows Corey rescuing the wounded Taylor and carrying him to safety is touching. The direction and acting are fine, and the photography, in Superscope, is good even though it is in a somewhat low key:—

Although engaged in one of the tough campaigns in Italy in the spring of 1944, all is not war for Corey, Rooney and Taylor, three American soldiers. Off duty they have a great time. Corey and Rooney conspire to embroil Taylor in a love affair with Nicole, but when he finds out how she made a living his love turns to disgust. Corey attempts to impress him with the idea that Nicole truly loves him and that she will be loyal to him should he marry her, but his efforts are unavailing. Rooney, who dreamt of leading a rich and full life, has no capital. His dream is partially fulfilled one day when Corey urges him to gamble and he wins \$30,000 in a crap game while on leave in a town near Naples. But before he can bank the money, he and the others are called up to the front and, by disregarding precautions necessary in war, Rooney is killed by the shelling of a German tank. Taylor shatters one of his legs when he steps on a German mine, and Corey risks his life to destroy the tank. He then rescues Taylor, who in turn dreams of returning to Nicole.

Hal E. Chester produced it, and Lewis R. Foster directed it, from a story and screenplay by Robert Lewin.

Adult fare.

**"Mohawk" with Scott Brady, Rita Gam
and Neville Brand**

(20th Century-Fox, April; time, 79 min.)

The followers of pioneer melodramas that deal in Indian warfare should find this one to their liking, for it offers plentiful exciting and thrilling action, the kind one anticipates in a picture of this type. Photographed in Eastman color and set in New York's Mohawk Valley, the story itself follows a familiar pattern in that the conflict between the whites and the Iroquois Indians stems from the machinations of a malicious white settler and a vengeful Indian brave. It holds one's attention well, however, for the action moves along at a lively pace and, in addition to the warfare, it has the hero romantically involved with no less than three beautiful women. The battle scenes have been staged in rousing fashion, and there are touches of comedy here and there to relieve the tension. The direction and acting are competent, and the color photography good:—

Scott Brady, an artist-frontiersman, stays on at Fort Alden after completing a commission to paint landscapes for the Massachusetts Society. Lori Nelson, his fiancée, accompanied by Vera Vague, her aunt, arrive at the fort to visit him and discover that he had taken up with Allison Hayes, a vivacious daughter of Rhys Williams, the storekeeper. John Hoyt, a fanatical landowner who sought to set the Indians against the whites for his own selfish purposes, warns Ted de Corsia, their peaceful chief, that more

settlers had arrived at the fort with muskets. De Corsia waves Hoyt's warnings aside, but Neville Brand, a hot-headed warrior, organizes a raid on the fort to steal the muskets. Rita Gam, the chief's beautiful daughter, joins the raid and finds herself trapped in the fort after the others escape. Brady, discovering her in his quarters, keeps her hidden and smuggles her out of the fort on the following morning. He takes her back to her village and is received warmly by her father. Brady and Rita fall in love, but their idyllic romance hits a snag when Hoyt, to stir up a war, ambushes Tommy Cook, the chief's son, and kills him. The murder is blamed on the whites in general and the Indians prepare to attack the fort. Brady, now held prisoner, escapes from the Indians and rushes back to the fort to warn the garrison. There, he exposes Hoyt as the murderer and forces him out of the fort to face the Indians. The redskins kill him instantly but continue to press their attack. After a long and bloody battle, the settlers are saved by the arrival of reinforcements and peace is restored. It ends with Brady choosing Rita for his bride, and with Lori and Allison accepting their defeat gracefully.

It was produced by Edward L. Alperson, and directed by Kurt Neumann, from a story and screenplay by Maurice Geraghty and Milton Krims.

Family.

**"The Price of Fear" with Merle Oberon,
Lex Barker and Charles Drake**

(Univ.-Int'l, May; time, 79 min.)

A moderately interesting crime melodrama that does not rise above the level of program grade. Revolving around a man who falsely pleads guilty to a hit-and-run accident charge in order to provide himself with an alibi for a murder frameup, the story is unbelievable in both incidents and characterizations and it fails to generate any appreciable suspense or excitement. Aside from being incredible, the story leans heavily on the long arm of coincidence in the development of the plot. Neither the direction nor the performances are anything to brag about. Set this one down for the lower half of a mid-week double bill:—

Lex Barker, half owner in a dog track, berates his partner for selling out his interest to Warren Stevens, a racketeer, who sought to gain control of the track. To elude a killer put on his trail by Stevens, Barker drives off in a car owned by Merle Oberon, minutes after she had run down a pedestrian, fatally injuring him. To get herself off the spot, Merle calls the police and merely reports that her car had been stolen. Meanwhile Stevens kills Barker's former partner in an attempt to frame Barker on a murder charge. Picked up in the stolen car, Barker finds himself charged with both the hit-and-run accident and his partner's murder, but when the police determine that both crimes took place at the same time in different parts of the city, Barker deliberately pleads guilty to the hit-and-run charge to provide himself with an alibi on the murder charge. In the course of the complicated events, Barker, released on bail, falls in love with Merle and is taken in by her apparent concern as to who was the hit-and-run driver since he was blameless. Merle's efforts to cover herself involve her with Stevens, the gangster, and in the bribing of a witness who could clear Barker but who is murdered by Stevens before he can talk. In due time Barker links Merle with different events and compels her to admit her association with Stevens and to confess that she is the hit-and-run driver. She agrees to give herself up to the police but instead leads Barker into an ambush on the baggage car of a train, where Stevens and a henchman overpower him and prepare to push him in the path of an oncoming train. The timely arrival of Charles Drake, a detective pal, saves Barker. Stevens and his henchman are killed in an exchange of shots, while Merle falls to her death through the open door of the baggage car.

It was produced by Howard Christie, and directed by Abner Biberman from a screenplay by Robert Tallman, based on a story by Dick Irving Hyland.

Adult fare.

"The Indestructible Man" with Lon Chaney and Marian Carr

(Allied Artists, no rel. date set; time, 70 min.)

A good horror-type thriller that should fit in well on the lower half of a double bill wherever such pictures are acceptable, for it holds one in suspense throughout. By virtue of the competent direction and acting, one accepts Lon Chaney as an executed convict who is brought back to life by a mad scientist and who proves impervious to all sorts of weapons employed by the police in their efforts to stop him from carrying out a series of revenge slayings on those who had double-crossed him. The manner in which Chaney tracks down the double-crossers one at a time and kills them makes for a number of spine-chilling situations. The chase through the eerie tunnels of the Los Angeles storm drain system offers additional thrills. The photography is in a low key:—

Having been double-crossed by three of his fellow-criminals in an armored car holdup, Lon Chaney goes to his death in the gas chamber without revealing the hiding place of the \$600,000 he had stolen. Casey Adams, a Los Angeles detective, keeps an eye on Chaney's friends, particularly Marian Carr, a burlesque queen. Robert Shayne, a scientist, has Chaney's body stolen and, by means of electrical charges, restores it to life in the form of an indestructible man. In this form, Chaney leaves a trail of death in his wake. When he returns to Los Angeles, he kills two of his double-crossers. Ross Elliott, Chaney's attorney and one of the double-crosses, learns of his return and tips off the police. Chaney, to escape, seeks the haven of the vast Los Angeles storm drain system. The police try vainly to trap him, but at the finish he destroys himself when he ends up in a power station and comes in contact with high tension wires.

Jack Pollexfen produced and directed from a story and screenplay by Vy Russell and Sue Bradford.

Adult entertainment.

"World Without End" with Hugh Marlowe and Nancy Gates

(Allied Artists, March 25; time, 80 min.)

Although it has been photographed in CinemaScope and color (prints by Technicolor), this science-fiction melodrama is only a moderately interesting picture of its kind. In constructing the story, the author's imagination ran wild — so wild, in fact, that even the avid science-fiction fans will wince at its implausibility. It deals with remnants of the Earth's civilization in the year 2508, after an atomic war, and it depicts the few who survived as living underground in fear of one-eyed surface beasts, the products of radium mutation. There is some physical action in an attack launched by the mutants, but the pace on the whole is slow-moving. Included among the survivors, for obvious exploitation purposes, are several pretty girls who are clad in scanty "futuristic" costumes. The photography is fine:—

Nelson Leigh, heading a group of four scientists, circles the planet Mars in 1957 in space ship piloted by Hugh Marlowe. Something suddenly goes wrong and all black out when the ship picks up unbelievable speed. Regaining consciousness, they find that they had landed on strange planet. A horde of one-eyed, hairy ape-men attack them and they take refuge in a cave. When a steel door in the cave is opened to them, they are amazed to discover that the planet they had landed on is the Earth, and that the year is 2508; their ship had crashed the time barrier. They soon meet Everett Glass, leader of the underground inhabitants, who had survived an atomic holocaust in the year 2188, when civilization had all but destroyed itself. The survivors lived in fear of their lives from the surface beasts. Among them are Nancy Gates, the leader's beautiful daughter, and Shawn Smith and Lisa Montell, two other lovely girls. Lisa falls in love with Rod Taylor, one of the

scientists. When Booth Colman, a renegade, plots against the newcomers, Lisa comes to their aid. The scientist eventually convince the leader that his people should return to surface living so that they may destroy the ferocious beasts. After accomplishing their mission, they give birth to a new civilization.

Richard Heermance produced it and Edward Bernds directed it from his own story and screenplay.

Family.

"Tribute To a Bad Man" with James Cagney, Don Dubbins and Irene Papas

(MGM, April; time, 95 min.)

Strong and absorbing western fare is offered in "Tribute To a Bad Man," which centers around a hard-bitten horse rancher who rules his lands with an iron fist and deals ruthlessly with those who are caught stealing his horses. Photographed in CinemaScope and Eastman color against scenically beautiful backgrounds, the somewhat grim story grips one's interest from start to finish and has more than a fair share of suspense and excitement. James Cagney comes through with another fine portrayal as the headstrong rancher with an arrogant sense of justice, and he is given outstanding support by two newcomers to the screen—Irene Papas and Don Dubbins. Miss Papas, a Greek stage and screen star, is a strikingly beautiful actress of considerable dramatic ability, and her impressive performance as a young woman in love with Cagney but who rebels against his ruthlessness augurs well for her future in American pictures. Dubbins, as a shy and naive Easterner who finds employment with Cagney but cannot stand his cruel vengefulness, is very good. Being of greater magnitude than the average picture of this type, it should easily satisfy the western fans and at the same time thrill and intrigue the general run of audiences:—

Wounded and trapped by thieves he had surprised stealing his horses, Cagney is saved by the timely arrival of Dubbins, a naive lad from the East, whose gun shots scare off the rustlers. Dubbins helps Cagney back to his ranch, where he is given a job. There he meets Irene, a young beauty devoted to Cagney because he had rescued her from a life of degradation in a saloon, but who was unhappy with him because she was appalled by his ruthless sense of justice in dealing with horse thieves. When Cagney discovers that Stephen McNally, his foreman, had made improper advances to Irene, he gives him a severe beating and fires him. Dubbins, too, is appalled when Cagney and a posse trap two thieves, one of whom is hung, and a second, James Bell, a former dishonest partner, shot dead. Irene, who had become friendly with the shy youth, advises him to go away before he becomes a part of the cruel life. He openly admits his love for her and asks her to leave with him. Before she can accept this proposal, Dubbins joins Cagney in pursuit of three more horse thieves — McNally, James Griffith and Vic Morrow, 18-year-old son of the dead Bell. Cagney, after catching them, is so outraged when he discovers that they had maimed his horses that he strips them of their shoes and forces them to start walking barefoot to a town forty miles distant. The brutal punishment takes its toll by the second day when the thieves collapse one after the other. This serves to bring Cagney to the realization that he was seeking revenge and not justice. He sets the men free and returns to the ranch determined to change his ways. He is shocked, however, when he finds Dubbins and Irene preparing to leave together. He makes no effort to stop them, but when Dubbins reveals to her that Cagney had become aware of his shortcomings, she returns to his arms while Dubbins rides off alone.

It was produced by Sam Zimbalist, and directed by Robert Wise, from a story and screenplay by Michael Blankfort, based on a short story by Jack Schaefer.

Adult fare.

Myers added that, if the film companies remain adamant and fail to promptly adopt remedial measures, legislation providing for the Federal regulation of film rentals, along the lines advocated by Allied, will be necessary to save the theatres.

Powerful testimony was offered by Rube Shor, Allied's president, who, citing his own experience, took a mighty verbal swing at distributor abuses, setting forth fully the methods and devices resorted to by the film companies to extract exorbitant film rentals and fix admission prices in violation of the decrees in the Paramount Case. Shor cited in detail his experiences with Paramount on the picture "We're No Angels," and with MGM on Samuel Goldwyn's "Guys and Dolls." Shor also submitted facts and figures to support his contention that the film companies have confiscated the benefits of the admission tax relief; that discrimination in favor of large circuits still is being practiced by the film companies; that the divorced circuits, aided by a tolerant Department of Justice, are moving slowly in divesting themselves of certain theatres in compliance with the decrees; and that the policy of fewer pictures and extended runs in the key theatres is running the suburban and small-town theatres out of business.

Strong, thorough and comprehensive testimony was offered by Trueman T. Rembusch, who backed up his statements with impressive and irrefutable statistics. A highlight of Rembusch's testimony was his blast against the pre-release evil which, as he pointed out, involves the fixing of admission prices through intimidation of the exhibitor, and the creation of new and excessive clearance periods.

In discussing the harmful effects of these practices on the smaller theatres, Rembusch cited his own revealing experience in trying to buy "Guys and Dolls" and attacked Samuel Goldwyn's sales policy on the picture as being, not only unbearable, but also "the kind of stupidity that is wrecking the business of small city and town theatres."

Adding to the "impossible film problems" now faced by the exhibitors, Rembusch saw potential danger in what he called "bastard width film processes" announced by the different film companies. By putting out pictures in non-standard millimeter film widths, the film companies, as Rembusch sees it, will be able to run their product for long periods in specially selected big-city theatres, which can afford the special projection equipment that will be required and that no small theatre can afford. This new "gimmick," said Rembusch, will provide production-distribution with a new means of circumventing the law as to clearance, and when coupled with the product shortage and the pre-release evil, will "completely and finally bring the theatres of the nation under the complete control of production and distribution."

To free the theatres from "the present terrible restraints that are condemning them to bankruptcy," Rembusch recommended to the Committee that (1) the Department of Justice be "nudged" to strictly police and enforce the provisions of the decrees; (2) that legislation for regulation of film rentals be enacted; (3) that steps be taken to amend the income tax laws so that punitive damages will be tax-free to an anti-trust plaintiff and may not be charged off as an expense by the defendants; (4) that the former affiliated circuits be permitted to engage in production and distribution, with proper restrictions; (5) and that the Committee look into the quotas imposed by foreign governments on the importation of American films and "consider the feasibility of creating supports for those American producers producing pictures in excess of the number now absorbed under the foreign quota system."

In his testimony, Benjamin N. Berger, North Central Allied president, stressed that the selling policies and practices of the film companies are preventing thousands of theatres from showing many of the finest motion pictures and are preventing millions of Americans, especially in the low income brackets, from seeing these pictures.

Pointing to the motion picture theatre in every community as a "necessity" and not a "dispensable luxury,"

Berger insisted that "there is a definite public interest in keeping the theatres open and providing this kind of entertainment to American citizens wherever they may be located and however they may be situated." The film companies, stated Berger, by making fewer pictures for exhibition in fewer theatres at higher prices, "have adopted the strange attitude that the future of the business depends upon converting it into class entertainment." He then asserted that, "in view of the public interest aspect of the motion picture business, I do not think it is going too far to say that the lower income people have a right to see the nationally advertised top motion pictures in the lower priced theatres which they attend." Accordingly, he expressed the earnest hope that the Committee "will recommend the enactment of appropriate legislation which will enable every theatre owner in the land to insure to his patrons the right to see all the top pictures, at prices they both can afford."

Wilbur Snaper, during his turn on the witness stand, called for more aggressive and vigilant action on the part of the Department of Justice in enforcing the decrees, claiming that such vigilance should serve to cure many of the ills that beset distributor-exhibitor relations. He added that, unless relief is forthcoming soon, many theatres may go under, unless they can survive on the profits from candy and popcorn sales.

Julius Gordon, Allied's treasurer, cited results of his recent study of the foreign film markets and made a comparison of film rentals here and abroad. He pointed out that a number of foreign governments have put a ceiling on film rentals, and asserted that the American producers are not only selling their films cheaper to foreign exhibitors than to those at home, but they also arbitrate film rentals abroad even though they refuse to do so in this country.

Another witness, offered by both Allied and the Theatre Owners of America, was Wesley A. Sturges, a law professor and former dean of the Yale University Law School, and now on leave to the University of Miami Law School. Sturges, testifying on the arbitrability of film rentals, stated that he knew of no inherent difficulty to prevent arbitration of the reasonableness of film rentals, and he rejected the claim that it would enable an exhibitor to establish a standard figure for all his film rentals.

Because conflicting dates made it impossible for representatives of the Southern California Theatre Owners Association to attend the hearing, Harry C. Arthur, Jr., board chairman, submitted his organization's views in the form of a letter to the Committee. Briefly, the SCTOA went on record against the subtle control of admission prices by the distributors; called for competitive bidding to be conducted in accordance with clear and definite rules, with the successful bid to be disclosed; recommended granting permission to the former divorced circuits to enter production-distribution, with necessary safeguards; favored arbitration but condemned the proposed system as one that is being used to secure judicial recognition of a pre-release practice that should be condemned; and recommended the establishment of a Federal Fair Trade Practices Commission to "evolve and adopt and then to administer rules of fair trade in this industry."

Testimony offered by other witnesses will be treated in next week's issue.

Brief Reviews

"The Harder They Fall," a Columbia release starring Humphrey Bogart, Rod Steiger and Jan Sterling, is an excellent melodrama centering around racketeers and malpractices in the prizefight game.

"Emergency Hospital," a United Artists release starring Margaret Lindsay, is a fairly good program melodrama centering around the odd events that take place in a big city hospital from midnight to dawn.

Full reviews of the above pictures will appear in next week's issue.

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MORE ON THE SSBC HEARINGS

The subcommittee of the Senate Small Business Committee, which is looking into exhibitor complaints against distributor trade practices, wound up two full days of hearings on Thursday (22) of last week, at which time it listened to testimony offered by Myron Blank, president of the Theatre Owners of America; Herman M. Levy, TOA's general counsel; George Kerasotes, a TOA vice-president; Harry Brandt, president of the Independent Theatre Owners Association of New York; and Robert J. O'Donnell, chairman of COMPO's national tax campaign committee.

Blank, the first witness on Thursday, stressed the hardships under which the exhibitors are operating in the existing sellers' market and warned that theatre closings will have "tremendous adverse economic and cultural effect" in many communities.

Assailing the film companies for the shortage of product, Blank stated that "Producers now take the attitude that they will play the game safely by making only so-called top pictures and slanting many to the foreign markets," from which the distributors now receive approximately 50% of their earnings.

Lashing out at the film companies for demanding unreasonably high film rentals, Blank had this to say: "The plight of the exhibitor today is this: he must either subject himself to the whims and unreasonable demands of the producers and distributors or he must close his doors. That is no exaggeration. The distributors know this and are playing it for all it is worth."

"The exhibitors," he added, "are now being forced to pay higher and higher rentals for fewer and fewer pictures — which ultimately must result in financial disaster for them." On the other hand, he declared, "producers have little to lose by operating as opportunists since they have little invested in capital assets."

When Blank, like the Allied witnesses before him, suggested that the divorced circuits be permitted to produce and distribute pictures with pre-emptive rights for their own theatres, he was questioned at considerable length by Senator Hubert Humphrey, chairman of the subcommittee, who wondered whether or not such a move might result in abuses that would be "even more intolerable" than those that existed before the decrees in the Paramount Case.

Blank explained that certain practices now enjoined by the decrees would make such a happening unlikely, and added that the Department of Justice would stand guard against violations.

Humphrey replied that he was "not too excited about the way the Department of Justice has been acting so far," at least not on the basis of testimony offered by prior witnesses. He added that there is

"something wanting" in the Department's enforcement of the decrees and that he was "concerned" over complaints about its failure "to do what it was supposed to do."

Blank was followed on the witness stand by Levy, who devoted his testimony to a defense of film rental arbitration. Levy traced the history of the arbitration negotiations and explained that the TOA had withdrawn its approval of the proposed draft because current conditions require that any proposed arbitration system be broader in scope and must also include the arbitration of film rentals.

Senator Andrew Schoeppel, a member of the subcommittee, questioned Levy as to whether or not it was true that TOA had withdrawn its approval of the proposed arbitration plan in exchange for Allied's support in asking the Department of Justice to approve production by the former affiliated circuits, adding that he would be "disturbed" if that was true.

Levy replied that he, too, would be disturbed if it were true, and declared that TOA had withdrawn its approval before contacting Allied, as evidenced by the exchange of letters between TOA and the sales managers' subcommittee on arbitration. The full text of this correspondence, which was put into the record, was published in the February 11 issue of this paper.

Levy went on to explain that the breakdown in the arbitration negotiations was caused by the distributors' attempt to get TOA to agree to submission of the proposed plan to the Department of Justice in advance of the subcommittee's hearings. We told them, said Levy, that TOA would have no part in "white-washing" their position before the committee, and that the plan was not broad enough to provide the kind of arbitration recommended by the 1953 subcommittee, of which Senator Schoeppel was the chairman.

"They said that they would submit the plan to the committee without us," continued Levy, "and it was then that we contacted Allied, although the distributors thought we had contacted them first."

"We are prepared to sit down at this moment to work out an effective system of arbitration and, if we do, these hearings will never again be necessary," declared Levy, "but if the distributors are unwilling, a strong recommendation from your committee will help." Levy added that, if the distributors fear that arbitration of film rentals will be "a one-way street," TOA would be willing, in any instance where an exhibitor seeks a decrease in film rental, to permit the distributor to seek an increase, based on the same set of facts on which the exhibitor asks for a decrease.

(Continued on back page)

"The Man in the Gray Flannel Suit" with Gregory Peck, Jennifer Jones and Fredric March

(20th Century-Fox, March; time, 152 min.)

Personally produced by Darryl F. Zanuck, and photographed in CinemaScope and DeLuxe color, "The Man in the Gray Flannel Suit" emerges as one of the most absorbing pictures of the year. Aside from its value as a strong and moving dramatic entertainment, it has a wealth of box-office allure in the names of the star-studded cast, as well as in the fame of the best-selling novel on which it is based. Centering around a middle-class, \$7,000-a-year business executive, a nine-to-five man who works in New York and lives in a Connecticut suburban town, the story deals with his efforts to better himself in the business world so that he and his family may enjoy greater comforts, and with his haunting memories of a war-time romance with a lonely and intelligent Italian girl, who revealed that she was going to have a child but who made no claims on him when he was called to another theatre of war.

The direction is skillful and the acting exceptionally fine, with outstanding performances contributed by Gregory Peck as the central figure, and by Jennifer Jones, as his realistic and devoted wife, whose world collapses temporarily when Peck confesses that he had been unfaithful to her while overseas and that he was the father of an illegitimate son. The manner in which she comes to her senses and helps Peck face up to his responsibility of supporting the boy in Rome provides the film with one of its most touching sequences. Highly interesting character studies are turned in by the others in the cast, including Fredric March, a tycoon who sees himself as an acknowledged leader in the radio industry and who hires Peck as a ghost-writer of his speeches in a determined effort to build himself up as a public benefactor in the field of mental health; Ann Harding, as March's wife, an unhappy woman who had everything money could buy but who had been maintaining a marriage in name only because of her husband's complete dedication to business and to his efforts to become a public figure; Gigi Perreau, as their uncontrollable 18-year-old playgirl-daughter, the result of March's neglect; Marisa Pavan, as the wistful Italian girl who helped Peck to forget the horrors of war and bore him a child; Keenan Wynn, as Peck's war-time buddy, who discreetly reveals to him that Marisa and her boy are in dire need; Lee J. Cobb, as a kindly small-town judge, whose keen understanding of human nature saves Peck from being cheated out of an inheritance left to him by his grandmother, and who gladly undertakes the job of transferring monthly allotments of money to Peck's child in Italy; and Arthur O'Connell and Henry Daniell, as a couple of "yes-men" and "apple polishers" employed by March.

A brief synopsis cannot do justice to the emotional intensity of the story's touching and dramatic situations, to the relationship between one character and another, or to the decision made by Peck, after being prodded by his wife, not to compromise his ideals by being a "yes-man" in his dealings with March. Worked into the action are some very good touches of comedy, most of which stem from the antics of Peck's three small children. The carefully appointed sets range from the lavish to the drab, with each reflecting the various moods and circumstances of the different characters.

Nunnally Johnson wrote the screen play and directed it. Adult fare.

"Emergency Hospital" with Margaret Lindsay, Walter Reed and Byron Palmer

(United Artists, no rel. date set; time, 62 min.)

A fairly good program melodrama, centering around the different types of patients that are brought to a big-city hospital during the night shift. Although it has been produced on a small budget and the players mean little at the box-office, the episodic story has been handled competently and holds one's interest throughout. Among the patients treated during the night are a pregnant young girl of eighteen who had attempted suicide because of an unhappy marriage; a young man who had gashed his head while trying to rob the haberdashery store of his skinflint father; a stabbing victim who clears up a murder in the wrong belief that he himself is dying; and a 15-year-old victim of rape. Worked in with these cases are the personal problems of

Margaret Lindsay, a female doctor, and of Walter Reed, a detective assigned to the hospital. In the case of Miss Lindsay, she rejects a marriage proposal from Byron Palmer, a sportsman-playboy who constantly risked his life in racing cars, but when he escapes serious injury in a crackup, she accepts him in the realization of her love. As to Reed, the problems of other parents hit home when his own 16-year-old son is brought in from a car accident involving himself and several other juvenile delinquents. Reed blames himself for neglecting the boy and determines to become a better father. Rita Johnson, as a nurse, and John Archer, as a staff doctor, are among the others who lend human interest to the "Grand Hotel" type of happenings.

It is a Bel-Air production, produced by Howard Koch, and directed by Lee Sholem from a screenplay by Don Martin. Adults.

"The Harder They Fall" with Humphrey Bogart, Rod Steiger and Jan Sterling

(Columbia, April; time, 109 min.)

Professional boxing takes it on the chin in this forceful and expertly fashioned melodrama, which should prove to be one of the top box-office grossers of the year. Centering around a giant but inept boxer who is made into a leading contender for the heavyweight title by means of a phony publicity buildup and a series of fixed fights, the well written story throws a glaring spotlight on racketeers and other nefarious characters who pervade the fight game, and is most timely in view of current investigations that are concerned with the undesirable elements and practices in this sport. It is a hard-hitting, realistic indictment of boxing and, though it is unpleasant and brutal in many respects, it grips one's attention throughout. The direction is exceptionally expert and the acting uniformly excellent, with outstanding portrayals turned in by Humphrey Bogart, as an unemployed sports columnist who takes on the job of press agent for the pugilist with the glass jaw but who becomes sickened by the crookedness and brutality involved, and by Rod Steiger, as the cold and ruthless head of a gambling syndicate who masterminds the phony operation. Fine work is done by Mike Lane as the unwary fighter who ends his career as a pathetic, beaten figure, cheated out of his earnings. A surprisingly good performance is turned in by Jersey Joe Walcott, the former heavyweight champ, as a sympathetic trainer. The fight sequences have been staged in expert fashion but may prove to be too gory for the squeamish. Favorable word-of-mouth should be a prime factor in making this fine picture a top box-office attraction:—

Steiger, head of a gambling syndicate engaged in fixed bouts, imports Lane, a towering 7-foot boxer from Argentina, who looked powerful but who was actually a third-rate fighter. Steiger then talks Bogart into becoming Lane's press agent and instructs him to give the giant a phony buildup as a superman. Lane, unaware that his opponents were being bought off, begins to believe his publicity. In due time he is matched with Pat Comiskey, the former heavyweight champ, who accepts a \$100,000 bribe to take a dive. Comiskey, badly injured in his previous fight with Max Baer, who had dethroned him, collapses in the ring and dies from a brain hemorrhage. This turn of events sickens Bogart, but having become too involved in the crooked setup, he cannot quit, despite the entreaties of Jan Sterling his wife. A crisis arises when Lane, after being signed to meet Baer, refuses to fight on the advice of his village priest lest he kill another man. To save Lane from Steiger's goons, Bogart reveals the truth about the fixed fights and proves to him that he did not kill Comiskey. He then convinces Lane that he should fight Baer and take a dive to enable him to go home with a considerable fortune. Lane takes a severe beating from Baer before he is finally counted out. Bogart, after receiving \$26,000 as his share of the million dollar gate, is shocked to learn that Lane is entitled to only \$49.07 according to the syndicate's crooked books. Infuriated, he gives the unwary Lane his own \$26,000 cut and spirits him out of the country to get him away from Steiger's clutches. Then, despite threats from Steiger, Bogart sits down to write a series of articles exposing the syndicate and asking Congress to outlaw boxing.

It was produced by Philip Yordan, and directed by Mark Robson, from a screen play by Mr. Yordan, based on a novel by Budd Schulberg. Adult fare.

"Alexander the Great" with Richard Burton, Fredric March and Claire Bloom

(United Artists, April; time, 141 min.)

The word "super-colossal" aptly describes this highly spectacular production. Beautifully photographed in CinemaScope and Technicolor, it is without a doubt one of the most opulently mounted pictures ever produced, a magnificent eye-filling epic with a scope and splendor that is alone worth the price of admission to see. In dramatizing the fabulous career of Alexander, the brilliant young Macedonian ruler who drove his armies in a triumphant sweep from the Mediterranean to India, conquering most of the known civilized world while still in his twenties, writer-producer-director Robert Rossen has recreated such historic events as the fateful clash of Greek and Persian armies on the plains of Asia; the building of the great palace at Persepolis; the murder of King Philip of Macedonia; the forced mass marriage of thousands of Persian women to the victorious Macedonian soldiers; the assault on Athens; the sack and burning of Persian cities; Alexander's cutting of the Gordian Knot; and the climactic sweep of the Macedonian phalanxes to India. And he chose his cast well, for Richard Burton is ideal as Alexander, as are Fredric March, as King Philip, his lusty father, with whom he was in constant conflict; Danielle Darrieux, as Olympias, Alexander's vengeful mother, whom Philip divorces to marry a younger woman; and Claire Bloom, as Barsine, who becomes Alexander's mistress.

To Rossen's credit, he has sought to tell the story of Alexander in terms of personal and family conflicts, thus achieving a balance of mass spectacle and personal drama. He certainly deserves an "A" for effort, but the fact remains that, despite its epic proportions, he has fashioned a film that is overlong, rambling and frequently tedious, with characters who are at times so complex that their motivations are not always clear. Moreover, most of the dialogue is on an intellectual level that may go over the heads of many film-goers.

United Artists is giving the picture a tremendous exploitation and advertising campaign, which should be of considerable help in boosting grosses, but just how well the picture will draw after the opening days remains to be seen. Small-town and subsequent-run exhibitors will do well to check the picture's performance in prior runs before buying it.

Family.

"The Birds and the Bees" with George Gobel, Mitzi Gaynor and David Niven

(Paramount, May; time, 94 min.)

This is an amusing remake of "The Lady Eve," which Paramount first produced in 1941. The story, which is on the "whacky" side, follows the basic outline of the original in that it centers around the romantic involvements of a millionaire's son who becomes the target of a beautiful card shark and her father. The action has its dull moments here and there, but on the whole it has enough comical angles to keep one laughing throughout. The film marks the motion picture debut of George Gobel, the wistful comedian who gained fame on television, and he does right well with the gags and comedy situations, which are tailored to his brand of humor. Mitzi Gaynor, too, is good as the pretty card shark, and the glamorous clothes she wears should prove to be an added attraction for women. David Niven is comically suave as her calculating father, and amusing characterizations are turned in by Hans Conreid, Reginald Gardiner and Fred Clark in supporting roles. The production values are lavish, and the photography, in Technicolor and VistaVision, excellent:—

Returning to the States aboard a luxurious liner after a jungle safari, Gobel, vegetarian son of a millionaire meat packer, becomes friendly with Mitzi, unaware that she and her father were card sharks who planned to victimize him.

Complications arise, however, when they both fall in love and she has to outwit her father to protect Gobel. Mitzi's happiness is complete when Gobel proposes marriage and she plans to tell him the truth about herself and her father, but before she can do so, he finds out about them himself. Deeply hurt, he tells Mitzi that he had been married three times before and that he had just played her for laughs. This makes Mitzi furious, and she vows to get even with him. Back in the States, she and her father pose as a French count and his daughter and, through Hans Conreid, a mutual confederate, manage to be invited to a reception in the home of Fred Clark, Gobel's millionaire father. Mitzi's resemblance to the girl on the boat confuses Gobel, but he falls in love all over again and this time marries her. On their wedding night, Mitzi tells George that she had been married three times and has five children brought into their suite to prove it. Disillusioned, Gobel walks out on her and heads for another trip to the jungle. He meets Mitzi on board the ship once again, and this time there are no further complications.

It was produced by Paul Jones, and directed by Norman Taurog, from a screen play by Sidney Sheldon and Preston Sturges, based on a story by Monckton Hoffe.

Family.

"Gaby" with Leslie Caron and John Kerr

(MGM, April; time, 97 min.)

A fairly good remake of "Waterloo Bridge," which was produced by Universal in 1931 and by MGM in 1941. Photographed in CinemaScope and Eastman color, with prints by Technicolor, the story, which is basically the same as MGM's prior version, offers a tender and touching tale of a war-time romance in London between a French ballet dancer and an American paratrooper. Dramatically, the story is somewhat weak, for the heroine, embittered because she failed to give herself to the hero who is reported killed in action, devotes herself to providing physical pleasure to other lonely soldiers before they are called up to the front; this reason for degrading herself does not impress one as being either real or valid. Despite this dramatic weakness, however, the story offers a number of stirring situations, particularly the one in which the hero, who turns up alive, is told by the heroine that she cannot marry him because she was no longer innocent. The direction is competent, and sensitive and appealing performances are turned in by Leslie Caron and John Kerr in the leading roles. It is the type of story that will appeal more to women than to men:—

Leslie, a French ballet dancer, meets Kerr, a young American paratrooper, who was visiting London on a 48-hour pass. They fall deeply in love and plan an immediate marriage, but they are unable to wed because of Army red tape. Margalo Gillmore and Cedric Hardwicke, Kerr's wealthy English relatives, try to unravel the red tape, but, before anything can be done, Kerr's leave is cancelled and he is sent to the front. She soon learns that he had been killed in action and becomes filled with hatred of herself for allowing conventions to stop her from consummating their love on their last night together. Embittered, she sets out to give pleasure to lonely soldiers in London. Her joy knows no bounds when word arrives that Kerr is alive though wounded. Their reunion is a happy one, but it is marred by Leslie's realization that the life she had led made her unfit to be his wife. At an engagement party given by Kerr's relatives, Leslie, suddenly overwhelmed by her conscience, confesses all to Kerr and flees from the house when she sees his stricken look. He follows her in time to save her from a blitz bomb and assures her of his love.

It was produced by Edwin H. Knopf, and directed by Curtis Bernhardt, from a screenplay by Albert Hackett, Frances Goodrich and Charles Lederer, based on the play by Robert E. Sherwood.

Adult fare.

Kerasotes, the next witness, recommended an all-inclusive arbitration system, increased production, and a return to the sliding scale of film rentals, which he described as the most equitable yet devised.

He complained that top pictures are marketed very slowly by the film companies, while the lesser pictures are marketed in orderly fashion.

Asked by Senator Schoeppel if he agrees that a distributor has a right to set his own price on a picture, in accordance with the system of free enterprise, Kerasotes retorted that he does not think that the distributor has a right to set a price that does not leave the exhibitor with a profit.

O'Donnell, in his appearance before the committee, asked that it renew its 1953 recommendation for complete elimination of the Federal admission tax. He pointed out that, of the 19,200 theatres in this country, 5,200 are operating at a loss and that 5,700 are doing only a little better than breaking even. He added that these theatres provide the industry with 80% of its revenue, and that approximately \$80,000,000 was collected from them last year in admission taxes. "Thus in reaching for \$80,000,000," he stated, "the Government is imperiling the existence of 10,900 theatres."

Committee chairman Humphrey told O'Donnell that three members of the five-man committee, including Senators Schoeppel, Goldwater and himself, are in favor of eliminating the tax.

The final witness was Harry Brandt, who spent more than two hours on the stand in a vicious attack on Abram F. Myers, National Allied's board chairman and general counsel, and in opposition to the Allied and TOA views on arbitration and relief through legislation.

The role of dissenter is not a new one for Harry Brandt, nor is it the first time that he has gone out of his way to render the producer-distributors a special service on matters that mean the life or death to an independent exhibitor's business.

Like many other statements he has made in the past, the statement Brandt made before the subcommittee can be torn apart on the basis of truth and consistency, but the limited space in this paper is too valuable to waste on an analysis of the type of nonsense mouthed by him. Comment is appropriate, however, on the omissions he made in building up a charge that practically all the ills in the industry must be laid at Mr. Myers' doorstep because he has advocated industry reforms "by means of legislation, litigation and appeals to Congress and the executive department of the Government," while at the same time claiming that ITOA, his own organization, "from its inception . . . has advocated that the industry must put its own house in order without resorting to legislation or litigation."

As pointed out in these columns before, the record shows that Brandt himself fostered and recommended Government regulation of the motion picture industry long before Allied even contemplated such a move.

Brandt told the committee last week that, back in 1939, he carried on a vigorous campaign in opposition to the Neely Bill for the elimination of block-booking

and blind selling, and that he testified at Congressional hearings on the bill that it would not curtail the unfair trade practices that existed at the time and that "an intra-industry arbitration system would be the best remedy and far preferable to legislation or government control." What he did not tell the Humphrey subcommittee is that he made a speech before the 1939 Allied convention in Chicago and in effect told the delegates that, rather than use their energy to secure passage of the Neely Bill, they would be better off to use it to advocate the setting up of a Government commission to regulate the industry's affairs.

To prove that Mr. Myers is a man "whose main interest is to keep the industry in a state of turmoil," Brandt, in his statement before the subcommittee, chronologically reviewed industry history over the past two decades. After bringing this history up to August 1942, when the Department of Justice vetoed the UMPI plan, which was designed to take the place of the Consent Decree, he blithely skipped to October 1945, when the industry anti-trust suit came to trial before the New York Statutory Court.

In skipping over this three-year period, Brandt was either forgetful or deliberately careful not to ruin his role as one who firmly believes that "the industry must put its own house in order without resorting to legislation or litigation." What he neglected to tell the subcommittee was that he and his organization were so fed up during that period with the obnoxious trade practices of the distributors that in April of 1944 the ITOA formulated and approved a proposed amendment to the New York General Business Law, calling for either a State film commission or board that would be endowed with drastic powers to regulate the motion picture industry within the state.

This proposed bill was treated editorially in the April 15, 1944 issue of HARRISON'S REPORTS, under the heading, "Dynamite!" and its provisions were far more drastic than the proposed Allied bill for Federal regulation of film rentals.

At the time this amendment was proposed, the ITOA issued a statement that described the bill as "broad, comprehensive and sufficiently implemented to honestly and fairly bring about amelioration of the present intolerable conditions from which the subsequent-run independent exhibitor is suffering . . ."

The statement added that, because of representations made by industry leaders, the ITOA had decided to defer introduction of the bill to the New York State Legislature in order to afford the distributors a reasonable opportunity to correct their obnoxious practices, but it vowed that unless adequate relief would be forthcoming, "this bill in its present form will be introduced and pressed for passage and enactment into law at the next session." Efforts to secure passage of the bill were halted, no doubt, by the fact that the Department of Justice was preparing to bring the industry anti-trust suit to trial.

At the close of the hearings on Thursday, Mr. Myers, referring to Brandt as "the film companies' hatchet man," told the subcommittee that he would file a reply to the attack made on him. Myers could not have wished for a more vulnerable target.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**Vol. XXXVIII****SATURDAY, APRIL 7, 1956****No. 14****MYERS SETS THE RECORD STRAIGHT**

In a supplemental statement dated March 28 and filed with the Senate Small Business Subcommittee, which is investigating exhibitor complaints against distributor trade practices, Abram F. Myers, National Allied's board chairman and general counsel, lashed back at Harry Brandt for the vicious attack he made on Allied and its leaders in his testimony before the Subcommittee, and exposed some of Brandt's possible motives in opposing the Allied and TOA views on arbitration and relief through legislation.

Pointing out that "Brandt has made a career of attacking Allied and its leaders and any others who may from time to time have challenged the practices of the major film companies or their affiliated circuits," Myers stated that it has been the custom of Allied, and certainly of himself, "to ignore these assaults so long as they did not circulate outside the motion picture business," because "Brandt's record is well-known to the trade and his frantic efforts to gain a following outside New York and its environs have failed."

Stating that the only reason a reply is being made is because Brandt's testimony is now part of a public record, Myers proceeded to tell the Subcommittee "a little more" about Harry Brandt since he "did not identify himself very fully in his testimony." He pointed out that, though Brandt admitted that he operates a booking office for his own theatres "and for those of the members of I.T.O.A. who feel that the benefit of large group buying might be of help to them," he did not volunteer whether the members of the association and of the buying combine are identical, or if not, which is larger. "But," declared Myers, "the impression prevails in exhibitor circles that I.T.O.A. is primarily a buying and booking group."

Citing the Film Daily Year Book for 1955 as listing 104 theatres under the heading "Brandt's Theatres," Myers called the Subcommittee's attention "to the fact that here we have massed buying power with a vengeance," and that "when Brandt testifies that he has not suffered from some of the practices complained about by other exhibitors, his testimony must be considered in the light of the fact that when he buys pictures, it is for 104 theatres."

As to Brandt's claim that the I.T.O.A. is a group of "small theatres," Myers cited the fact that he has two first run theatres in New York's Times Square district, the Globe and the Mayfair, which are strictly "big-time," competing with the Music Hall, Capitol, Roxy and Paramount.

Myers went on to say that buying groups, properly conducted, "constitute a form of cooperative enterprise that appears to be legally and economically justified." He added, however, "that a serious question arises when they exert their massed buying power to oppress non-members and prevent them from securing a fair division of the available supply of films."

He then cited an affidavit filed with the Subcommittee (before Brandt testified) by Virgil Baracca, a non-Allied member, who alleges that his Roosevelt Theatre in Beacon, N. Y., cannot secure enough films with which to operate successfully in competition with the Beacon Theatre, which is a member of Brandt's combine. "On its face," said Myers,

"Baracca's complaint appears to worthy of the Subcommittee's consideration and of the Attorney General's attention."

Replying to Brandt's statements implying that "Allied is something separate and apart from its members — that the members are not informed concerning the organization's policies and actions," Myers, after pointing out that National Allied is a federation of 22 regional associations, outlined in detail the fact that the national organization consists merely of a board of directors, one director being elected by each constituent unit, and that the units retain complete autonomy and cannot be bound by National Allied on any issue against their will, although it is customary for them to support the positions taken by the board.

He pointed out also that, in addition to four board meetings held annually, the national organization holds two conventions each year, and that each of the regional units holds at least one convention or membership meeting, as well as other frequent meetings. These gatherings, declared Myers, are largely attended, and all matters of general importance, including the issues now before the Subcommittee, have been debated and resolved by the membership. Myers stated that representatives of the trade press are present at these conventions, and that the actions taken are fully publicized. He might have added that, unlike Allied, the I.T.O.A. does not invite trade press representatives to attend its meetings.

"Most of Brandt's accusations," continued Myers, "are mere vicious piffle about events occurring long ago which have little or no bearing on matters now before the Subcommittee, but since they got into the record, the more serious ones must be corrected."

Myers then took up the 1939 efforts to set up a code of fair trade practices, and pointed out that those efforts were initiated by Allied and that "Brandt did not figure in the early stages or during the negotiations." After a proposed draft of such a code had been completed, a number of Allied directors expressed dissatisfaction with it but it was decided to refer the matter to the exhibitors attending that year's national convention. The question was debated for several hours at the convention and, although not an Allied member, Brandt and his attorney, Milton C. Weisman, were given the privilege of the floor and they joined forces with several distributor representatives in urging approval of the code. "The delegates," stated Myers, "voted down the code by an overwhelming majority and Brandt's lingering resentment evidently stems from his inability, in free and open debate, to persuade the assembled exhibitors to follow him instead of others in whom they had greater confidence."

As to Brandt's statement that he was violently opposed to competitive bidding when such a system of selling was ordered by the New York Statutory Court in 1946, Myers pointed out that, when the anti-trust case reached the Supreme Court, Allied, MPTOA (predecessor of TOA) and various other exhibitor groups filed briefs *amici curiae* in opposition to competitive bidding and the requirement was stricken from the decree. "The report of the decision," added

(Continued on back page)

**"Jubal" with Glenn Ford, Ernest Borgnine,
Rod Steiger and Valerie French**

(Columbia, May; time, 101 min.)

Photographed in CinemaScope and Technicolor, this is a powerful sex drama, the kind that should appeal to most adults. Although it unfolds in the West, it is not the usual type of western. Most of the dramatic power stems from the efforts of Rod Steiger to poison the mind of Ernest Borgnine by leading him to believe that Glenn Ford was coveting Valerie French, his (Borgnine's) wife. Steiger's meanness succeeds in earning the spectator's hatred, but his acting for the most part is "hammy." Ford acts with restraint as the sympathetic cowhand, and Miss French is attractively sexy as Borgnine's unfaithful wife. Felicia Farr is highly appealing as the girl with whom Ford falls truly in love. Borgnine does fine work as the crude yet gentle cattle baron, and his winning of the Academy Award this year for his performance in "Marty" may be of help at the boxoffice. The situation where Ford reluctantly kills Borgnine in self-defense is exciting. The action is so interesting and convincing that one does not mind the long running time. The outdoor backgrounds, enhanced by CinemaScope and the beautiful color photography, is a treat to the eye:—

Collapsing from exhaustion after losing his horse in a blizzard, Ford is rescued by Borgnine, who gives him a job on his ranch and eventually makes him his foreman. This promotion earns Ford the enmity of Steiger, another ranch hand, who was infatuated with Valerie, Borgnine's amoral wife, and who planned to take over the ranch one day. Borgnine is madly in love with Valerie, but he does not understand women and cannot win her affection. In the course of events, Ford befriends a wandering religious sect, permits them to camp on the ranch and in the process is attracted to Felicia, daughter of the sect's leader. Valerie, who had been making an unsuccessful play for Ford, becomes jealous over his attentions to Valerie and wantonly redoubles her efforts to make him love her, but her obvious approach succeeds only in sickening him. Steiger, whose ill-will toward Ford had increased, poisons Borgnine's mind by leading him to believe that Ford was after Valerie. Borgnine sets out after Ford, locates him in a saloon and, without asking for an explanation, starts shooting at him. Ford evades the bullets and kills Borgnine in self-defense. Meanwhile Steiger goes to the ranch, tries to force his attentions on Valerie, and assaults her when she rebuffs him. Steiger then incites the townspeople to form a posse and to find Ford and hang him without a trial for Borgnine's murder. The religious people try to hide Ford and Felicia pleads with him to flee. Ford declines, and rides out to the ranch to see Valerie, confident that she will clear him. He finds her dying, but before she draws her last breath she clears Ford in front of witnesses and implicates Steiger. The posse captures Steiger and, while they prepare to mete out frontier justice to him, Ford joins Felicia and rides off with her and the other members of the religious sect.

William Fadiman produced it, and Delmer Daves directed it, based on a screenplay by Russell S. Hughes and Mr. Daves, based on a novel by Paul I. Wellman. Adult fare.

**"A Day of Fury" with Dale Robertson,
Mara Corday and Jock Mahoney**

(Univ.-Int'l, May; time, 78 min.)

This is a fairly good, off-beat program western, photographed in Technicolor. Centering around an egotistic gunfighter who temporarily succeeds in making a reformed frontier town return to its sinful and lawless ways, the story holds one's attention throughout and is different enough to intrigue even those who do not ordinarily go out of their way to see western fare. Several of the leading characters are somewhat complex in that one cannot decide whether they are sympathetic or unsympathetic, but toward the finish the good is separated from the bad. There is considerable suspense in many of the situations and, as indicated by the title, the action takes place during a period of twenty-four hours. The direction and acting are competent, and the color photography excellent:—

On the Sunday he is to be married to Mara Corday, a reformed dance hall girl, Jock Mahoney, marshal of the town of West End, is ambushed by an outlaw. His life is saved by Dale Robertson, a gunfighter, who could not become reconciled to the fact that the Wild West was being tamed by the forces of law and order. Shortly after his arrival, Robertson proceeds to disrupt the orderly life of the little town. He kills a man who attempts to murder him, shoots open the locked doors of the closed saloon and orders business as usual, brawls with the town judge and the preacher and brings back to town the previously ousted dance hall girls. Mara had once been Robertson's girl friend and he is cynically annoyed by her reformation, but she is sincere in her desire to lead a decent life. Mahoney, feeling obligated to Robertson for having saved his life, does not permit the enraged citizens to take action against him and he is suspected of being allied with the gunfighter. Mara, too, falls under suspicion when she is seen talking to Robertson, her purpose being to induce him to leave town. Public indignation reaches new heights when Jan Merlin, a juvenile desperado inspired by Robertson's bravado, murders John Dehner, the preacher, when the latter attempts to halt a lynching masterminded by Robertson. Mahoney captures the youth and later goes to the saloon, arriving just in time to stop Mara from shooting Robertson. His debt paid off, Mahoney orders Robertson to get out of town. Robertson refuses and goes for his gun, but Mahoney beats him to the draw and kills him. With peace and quiet restored to the town, Mahoney and Mara prepare to go through with their delayed wedding ceremony.

It was produced by Robert Arthur, and directed by Harmon Jones, from a screenplay by James Edmiston and Oscar Brodney, based on a story by Mr. Edmiston.

Adult fare.

**"Blackjack Ketchum, Desperado" with
Howard Duff and Victor Jory**

(Columbia, April; time, 76 min.)

Routine melodramatics are offered in this program western, which should serve to fill out a mid-week double bill wherever pictures of this type are acceptable. Patly produced, directed and portrayed, the story is a rehash of the one about a gunfighter who seeks a life of peace and quiet but who is reluctantly pressed into service to get rid of a lawless and murderous element. The dyed-in-the-wool action fans should find its ingredients to their liking, but it offers little that will interest more discriminating patrons. Considerable stock footage of cattle scenes have been edited into the action cleverly. The black-and-white photography is good:—

Howard Duff, a gunfighter attempting to get away from his past, heads for New Mexico to start life anew in a peaceful valley, where Maggie Mahoney, his sweetheart, lived with her father. Enroute he comes across Jack Littlefield, a bully, abusing Martin Garralaga, a half-breed employed by Maggie's father. Duff attempts to stop Littlefield by peaceful methods and is eventually forced to shoot and kill him in self-defense. Shortly after Duff's arrival, Victor Jory, accompanied by George Mather and Bob Roark, his younger brothers, comes to the nearby community of Horse shoe and announces that he is bringing 15,000 head of cattle to graze on the lush open range of the valley. The town's merchants are jubilant, but the ranchers are horrified and explain to Jory that the valley is already stocked with all the cattle it can reasonably carry. Jory ignores their protests, sets up headquarters in the local hotel and hires killers as ranch hands in a grandiose scheme to take over the entire territory. Meanwhile it comes out that Littlefield, the man killed by Duff, was another of Jory's brothers. Jory sets out on a campaign of murder and coercion to intimidate the small ranchers who, realizing that they must fight for survival, band together and induce Duff to become their leader, despite his reluctance to arm again. In the events that follow, a full-scale range war breaks out, but after many complications the small ranchers, under Duff's leader-

ship, wipe out Jory and his lawless forces and restore peace to the valley once again.

It was produced by Sam Katzman, and directed by Earl Bellamy, from a screenplay by Luci Ward and Jack Natterford, based on the novel by Louis L'Amour. Family.

"Good-bye, My Lady" with Brandon de Wilde, Walter Brennan and Phil Harris
(Warner Bros., May 12; time, 91 min.)

A heart-warming story of a growing boy and his strong attachment for a dog, the kind that tears at one's emotions. The picture should appeal to family audiences in general and children in particular, but whether sophisticated audiences will receive it similarly is a question. The story conveys a moral in that young Brandon de Wilde, after finding the dog and becoming attached to it, willingly offers to return when the owner is located, his admirable attitude being the result of his uncle's wholesome rearing. That the action is dramatically effective is due in no small measure to the directorial skill of William A. Wellman. Young de Wilde does fine work as the boy, and Walter Brennan is likeable as his weatherbeaten old uncle. The photography is in a low key, but it is clear:—

Brandon, a tow-headed lad of 14, lives with his uncle in a small cabin in the heart of a Mississippi swamp. Although he lacks education, the boy has a greater knowledge of life than most youngsters his age. One day Brandon finds a dog and, unaware that it is a rare Basenji hound, adopts the animal. He names her "lady" and they become inseparable companions. The dog proves remarkable in scenting birds at great distances, and Brennan trains her to hunt. News of the unusual animal spreads throughout the area, and one day Phil Harris, a local storekeeper, brings Brennan a magazine containing an advertisement about a lost Basenji. Aware that the advertisement concerned Lady, Brennan leaves it up to Brandon to decide whether or not the dog should be returned to her rightful owner. The idea of parting with Lady breaks the youngster's heart, but his uncle's training on what is right and wrong prompts the lad to do the honest thing. He notifies the owner, who sends a representative to pick up the dog. The parting between Brandon and Lady is heartrending, and when the lad returns to the store from which his uncle and Harris had witnessed the scene, they offer him a cup of black coffee, indicating that in their opinion he is no longer a boy, but a man, able to take emotional punishment.

It was produced and directed by William A. Wellman, from a screenplay by Sid Fleischman, based on the novel by James Street. Family.

MYERS SETS THE RECORD STRAIGHT

(Continued from back page)

"What then is the alternative to government regulation of film rentals? Obviously it is the adoption of needed reforms in selling policies and practices. The immediate, practical step is to adopt Allied's suggestions in reference to the arbitration draft, which includes (a) elimination of the provision authorizing and legalizing the prereleasing of a stated number of pictures; (b) reinstating of the Myer's definition of clearance so that all clearance disputes could be arbitrated; and (c) adding a provision for the arbitration of film rentals . . .

"In joining in these hearings we of Allied believed the proceedings were of such importance and the issues of such gravity that the film company presidents would be on hand as an indication of their willingness to aid in working out solutions. In this we were disappointed. The companies were represented only by sales managers and men from their legal departments. Their attitude was made abundantly clear when a committee representing Allied pleaded with them in 1954 and when the Joint Allied-TOA Committee made the rounds last year, all without avail.

"A piece in Motion Picture Daily for March 26 indicates that these onlookers were unmoved by the testimony given by exhibitors:

"No change in distribution sentiment regarding the question of arbitration of film rentals was in evidence at the weekend in the wake of the Washington hearings when both Theatre Owners of America and Allied States Association witnesses made a strong bid for making film rentals an arbitrable subject.

"Some distribution executives, when asked their views responded that there was nothing in the developments in Washington to make them change their views, that the subject of film rentals should not be an arbitrable issue. It was deemed highly unlikely that distribution would alter its viewpoint on the subject."

"These are the views held and expressed by the men who attended the Washington hearings. The witness Brandt tried to make it appear that the rank and file of Allied and T.O.A. do not know about the positions taken and reforms adopted by their own organizations. He might with greater reason have inquired whether those in ultimate authority in the film companies really know anything about the issues that have been raised at these hearings. All we know about those powerful personages is that they won't meet with the exhibitors and they won't attend the sessions of this Committee.

"If when they come before this Committee next month the film company lawyers and sales managers maintain their unyielding attitude, so that there is no hope for relief by voluntary action, the Committee will be faced with these grim alternatives:

"1. Recommend the enactment by Congress of suitable regulatory legislation.

"2. Do nothing and abandon the theatres to their fate.

"Despite my conservative background, training and leanings, I cannot believe that the abandonment of the weak to the strong is necessarily the American way. Congress has not hesitated to legislate with respect to particular industries whenever it seemed necessary to do so. Partial or total regulation has been prescribed for the following industries and possibly for others that I have not identified in the short time at my disposal:

"Banks and banking via Federal Reserve Legislation,

"Railroad and trucks via the Interstate Commerce Act.

"Light and power via the Federal Power Commission Act.

"Radio and television via the Federal Communications Act.

"Petroleum via the Interstate Oil Compact and the Connolly Hot Oil Act.

"Shipping and merchant marine via Maritime Commission legislation.

"Meat products via the Packers and Stockyards legislation.

"The phrase 'public utility' appears to have a terrorizing significance to some, but any industry becomes a public utility if its regulation is in the public interest and the legislature sees fit to exercise its power to that end. The old notion that public utilities are a closed category was terminated by the decision in *Nebbia v. United States*, 291 U. S. 502, 536, 78 Law Ed. 940. 946. It may surprise some to know that this liberal ruling was handed down in 1934 by the Court when it was opprobriously referred to as the Nine Old Men.

"The American way, it seems to me, is first to give the monopoly or oligopoly that controls an industry an opportunity to put its own house in order. If that opportunity is spurned, then legislation is in order to protect other industry members against their would-be masters and protect the whole for the use and benefit of the American people. It would be a monstrous thing if after spending billions to promote democracy in the far corners of the earth, we should tolerate economic despotism at home."

While Harry Brandt deserves nothing but scorn for the type of testimony he offered in opposing the case made out by the Allied and TOA witnesses, he has in a way been unwittingly helpful, for his remarks gave Mr. Myers an additional opportunity to strengthen the views expressed by the Allied spokesmen and to clarify further for the benefit of the Subcommittee's members the causes of exhibitor discontent and the dire need for remedial action.

Myers, "fails to show any appearance in behalf of Brandt or I.T.O.A. in opposition to the practice which he so roundly condemned."

Stating that Brandt's efforts to make it appear that Allied and its leaders are more interested in fomenting strife than in finding solutions for industry problems were "plainly intended to prejudice Allied and its leaders in the minds of the Subcommittee," Myers, to prove that Allied is a "constructive force," cited the organization's efforts throughout the years to solve distributor-exhibitor problems through friendly negotiations, among them being the so-called 5-5-5 conference, its participation in the movement headed by the late Sidney R. Kent to settle certain grievances and its leadership in advocating an all-industry conference in 1941, which resulted in formulation of the UMPI selling plan. This plan, weakened by the distributors' refusal to liberalize the block-booking provision, was rejected by the Department of Justice.

Pointing out that the independent exhibitors' woes are not due to the abolishment of compulsory block-booking or to theatre divorcement, Myers stated that "Brandt credits me with far greater potency than the facts warrant or my modesty will admit when he proclaims that I am entitled to the highest recognition for the provisions in the Paramount decrees which he does not like and for results allegedly flowing therefrom. He artfully omits the word 'compulsory' in discussing block-booking and blames the decrees and me because the film companies, with the clear right to do so, will not sell him more than one picture at a time, even in closed situations where he has no competition."

Myers went on to explain that the decrees do not prohibit group selling, provided that, to the extent that any pictures "have not been trade shown prior to the granting of the license for more than a single feature, the licensee shall be given the right to reject 20% of such features not trade shown." The only "hobble" put on the distributors in the matter of group selling, he said, is the provision enjoining them from conditioning the sale of one feature upon the exhibitor's taking one or more other features. Moreover, he added, the provision requiring that pictures be offered "theatre by theatre, solely upon the merits and without discrimination," enables independents who were once frozen out of the choice runs to compete with the theatres that had enjoyed a monopoly of the same. "It has no application to closed situations," he said, "where the rival exhibitors are not striving for the same pictures on the same run."

"Some of the distributors do sell in blocks to the smaller accounts in non-competitive spots," continued Myers. "That the practice is not more prevalent and is restricted to the very small operators, is due not to the provisions of the decree but to the willfulness of the distributors. This Committee can render a valuable service to exhibitors by dealing with this matter in its report and calling upon the film companies to take a more liberal attitude toward selling in groups whenever they can do so. Also, the Committee might inquire of the distributor witnesses why they refuse to sell Brandt more than one picture at a time in his non-competitive situations."

"Those who are lamenting the orders of the Court requiring the film companies to divorce themselves from their theatres should pause and reflect upon (a) the intolerable conditions of favoritism towards the affiliated theatres and discrimination against the independents which prevailed prior to those orders, and (b) the remoteness and improbability of any casual relationship between theatre divorcement and the current film shortage . . .

"The purpose of these hearings is to receive the testimony of people engaged in all branches of the business and to determine what can be done to alleviate the admittedly serious plight of the independent exhibitors. Critics of the court orders relating to compulsory block-booking and theatre divorcement do not suggest how we may go about unscrambling the motion picture egg or how long it would take. These attacks on the decrees, therefore, can be dismissed as irrelevant to the purpose of this inquiry. I concede the

right of witnesses to express their views on the subject, but what I hate is the suggestion which is implicit in these criticisms that the Sherman Antitrust Act is something that can be turned on and off like a faucet to suit the whim of individuals or groups."

On the matter of arbitration, Myers pointed out that a desperate attempt was made during the 1953 Subcommittee hearings to make it appear that Allied and its general counsel "were the villains in the play," and he expressed the belief that Brandt's testimony gave fair warning that the distributors will renew the assault before the Subcommittee. To clear up a few points that are now "obscure," Myers had this to say:

"We, all of us, favor arbitration as a concept but the danger is that in rendering homage to an abstraction we may overlook what the instant proposal contains and what the effects of its approval by the exhibitor organizations, the Attorney General and the District Court would be. The question was asked at the hearing whether, aside from its failure to provide for the arbitration of film rentals, the current draft is otherwise acceptable. This suggestion causes apprehension because Allied's statement of its reasons for rejecting the draft show that it is not merely negatively, but affirmatively, bad.

"Under the 1940 arbitration plan disputes involving clearances were successfully handled, and that is all. The current draft has substantially the same provision relating to clearance disputes but would be almost wholly ineffective. That is because the arbitrable clearances under both the old and the proposed new systems are those written into the contracts between the distributors and the prior-run exhibitors. The clearances or waiting periods that are strangling the subsequent-run and small town exhibitors today are not entered in the contracts. They are (a) the indeterminate clearances resulting from prereleases, the duration of which rests in the uncontrolled discretion of the distributors; (b) the waiting time resulting from the refusal of the film companies to sell their pictures to the subsequent-runs and small towns until they have been milked dry in the big city key-run houses; and (c) the long waiting periods which are deliberately or intentionally imposed upon the subsequent-run and small town theatres by the failure of the distributors to have a print for them on their accustomed availabilities.

"None of the foregoing hardships involving waiting time, which is tantamount to clearance, involve contractual clearance and none would be arbitrable under the current arbitration draft.

"The effect of the approval of this draft by the Attorney General and the Court, and its entry as an order in the Paramount Case, would constitute judicial legislation of the worst possible kind. Judicial legislation resulting from judicial excesses in litigated cases is bad enough; but what Lichtman and his associates propose here is judicial legislation by consent of the parties to the Paramount Case without invoking the judicial discretion."

Pointing to "the American way," Myers brought his 11-page statement to a close with these remarks:

"All will agree with sentiments voiced at the hearing that the ideal condition is for sellers and buyers to match their resources, wits and skill in free and open competition with a minimum of government control. But this ideal presupposes the existence of a free and unrestricted market in which to trade. And even if we go so far as to say that any interference by government with private enterprise is *prima facie* undesirable, we still must reckon with the alternatives in particular cases.

"The market for motion pictures is not a free and open one. It is not merely a sellers' market; it is a starved market. Mr. Rembusch made this abundantly clear. And the shortage, for which the film companies are responsible, is being exploited by them to enrich themselves while small town and subsequent-run theatres are being forced to close their doors.

(Continued on inside page)

HARRISON'S REPORTS

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RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

5533 Toughest Man Alive—Clark-Milan	Nov. 6
5534 Paris Follies of 1956— Tucker-Whiting Sisters	Nov. 27
5535 Shack Out on 101—Moore-Lovejoy	Dec. 4
5540 Sudden Danger—Elliott-Drake	Dec. 18
5531 Gun Point—MacMurray-Malone (C'Scope)	Dec. 30
5541 Dig That Uranium—Bowery Boys	Jan. 8
5601 The Deadliest Sin—British-made	Jan. 29
5602 The Invasion of the Body Snatcher— McCarthy-Wynter (Superscope)	Feb. 5
5612 The Atomic Man—Nelson-Domergue	Mar. 4
5613 The Indestructible Man—Chaney-Carr	Mar. 18
5607 World Without End— Marlowe-Gates (C'Scope)	Mar. 25
5606 The Wicked Wife—British-made	Apr. 8
5608 The Come On— Baxter-Hayden (Superscope)	Apr. 15
5609 Crashing Las Vegas—Bowery Boys	Apr. 22
5604 Thunderstorm—Christian-Thompson	May 6
5611 Mother-Sir!—Bennett-Merrill	May 20

56510 Screaming Eagles—Tyrone-Merlin	May 27
5614 Crime in the Streets—Whitmore-Cassavetes . .	June 10
5605 The Naked Hills—Wayne-Wynn-Barton (formerly "The Four Seasons")	June 17
5617 King of the Coral Sea—Chips Rafferty	June 24
5615 The First Texan—McCreay-Farr (C'Scope) . .	July 1
5603 No Place to Hide—Brian-Hunt	July 15
5621 Hold Back the Night—Payne-Freeman	July 22
55616 The Magnificent Roughnecks— Carson-Rooney-Gates	July 29

Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)

The African Lion—True Life Adventure	Oct.
The Littlest Outlaw—Armendariz	Feb. 1
Song of the South—reissue	Feb. 20
The Great Locomotive Chase— Parker-Hunter (C'Scope)	June

Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

819 Queen Bee—Crawford-Sullivan	Nov.
820 Three Stripes in the Sun—Ray-Kimura	Nov.
824 Teen-Age Crime Wave—Cook-McCart	Nov.
814 A Lawless Street—Scott-Lansbury	Dec.
816 The Crooked Web—Lovejoy-Blanchard	Dec.
823 Hell's Horizon—Ireland-English	Dec.
Walk a Crooked Mile—reissue	Dec.
812 The Last Frontier— Mature-Madison (C'Scope)	Jan.
815 Inside Detroit—O'Keefe-O'Brien	Jan.
826 Picnic—Holden-Novak-Russell (C'Scope)	Feb.
828 Battle Stations—Lund-Bendix-Brasselle	Feb.
822 Joe Macbeth—Douglas-Roman	Feb.
821 The Houston Story—Barry-Arnold-Hale	Feb.
817 Fury At Gunsight Pass—Long-Davis	Feb.
834 Hot Blood—Russell-Wilde	Mar.
837 Uranium Boom—Morgan-Medina	Mar.
825 The Prisoner—Guinness-Hawkins	Mar.
835 Over-Exposed—Cleo Moore	April
The Harder They Fall—Bogart-Steiger	April
Blackjack Ketchum, Desperado—Duff-Jory	April
838 Rock Around the Clock—Johnston-Bill Haley .	April
Cockleshell Heroes—Ferrer-Howard	May
Jubal—Ford-Borgnine	May
1984—O'Brien-Sterling	May
The Gamma People—Douglas-Bartok	May

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

608 The Tender Trap—Sinatra-Reynolds (C'Scope) .	Nov.
614 Guys and Dolls—All-Star cast (C'Scope)	Nov.
609 A Guy Named Joe—reissue	Nov.
610 30 Seconds Over Tokyo—reissue	Nov.
611 Billy the Kid—reissue	Dec.
612 Honky Tonk—reissue	Dec.
613 Kismet—Keel-Blyth (C'Scope)	Dec.
616 Diane—Turner-Armendariz (C'Scope)	Jan.
617 Ransom!—Ford-Reed	Jan.
620 Forever Darling—Ball-Arnaz	Feb.
621 The Last Hunt— Taylor-Granger-Paget (C'Scope)	Feb.
618 The Three Musketeers—reissue	Feb.
619 The Stratton Story—reissue	Feb.
622 Meet Me in Las Vegas— Dailey-Charisse (C'Scope)	Mar.
625 Forbidden Planet—Pidgeon-Francis	Mar.
623 Northwest Passage—reissue	Mar.
624 The Yearling—reissue	Mar.
626 Tribute To a Bad Man— Cagney-Papas (C'Scope)	Apr.
603 It's a Dog's Life—Richards-Gwenn	Apr.
627 Gaby—Caron-Kerr-Hardwicke (C'Scope)	May
The Swan—Kelly-Guinness-Jourdan (C'Scope) .	May
The Rack—Newman-Corey-Pidgeon-Francis . . .	May

Paramount Features

(1501 Broadway, New York 18, N. Y.)

5504	Lucy Gallant—Wyman-Heston	Nov.
5509	The Desperate Hours—March-Bogart-Murphy	Nov.
5510	Artists and Models—Martin & Lewis	Dec.
5508	The Trouble with Harry—Forsyth-McLean	Jan.
5511	The Rose Tattoo—Magnani-Lancaster	Feb.
5512	The Court Jester—Kaye-Johns	Mar.
5513	Anything Goes—Crosby-O'Connor	Apr.
5514	The Scarlet Hour—Ohmart-Tryon	Apr.
5515	The Birds and the Bees—Gobel-Gaynor	May
R5516	Whispering Smith—reissue	May
R5517	Streets of Laredo—reissue	May
R5518	Two Years Before the Mast—reissue	May
5520	The Man Who Knew Too Much—Stewart-Day	June
5521	The Leather Saint—Douglas-Derek	June
5522	That Certain Feeling—Hope-Saint	July
5523	Pardners—Martin & Lewis	July

RKO Features

(1270 Sixth Ave., New York 20, N. Y.)

603	Texas Lady—Colbert-Sullivan (Superscope)	Nov.
604	Naked Sea—Documentary	Dec.
605	Glory—O'Brien-Greenwood (Superscope)	Jan. 11
606	Postmark for Danger—Moore-Beatty	Jan. 18
607	Cash on Delivery—Winters-Cummins-Gregson	Jan. 25
609	The Brain Machine—Barr-Allan-Reed	Feb. 15
610	The Conqueror— Wayne-Hayward (C'Scope) (pre-release)	Feb. 22
608	Slightly Scarlet— Payne-Fleming-Dahl (Superscope)	Feb. 29
661	One Minute to Zero—reissue	Mar. 21
611	The Way Out—Freeman-Nelson	Apr. 11
612	The Bold and the Brave— Corey-Rooney (Superscope)	Apr. 18
613	Great Day in the Morning— Mayo-Stack-Roman (Superscope)	May 16
662	The Big Sky—reissue	May 23
	While the City Sleeps— Andrews-Fleming-Lupino	May 30
	King Kong—reissue	June
	I Walked with a Zombie—reissue	June
	The Brave One—Ray-Rivera (C'Scope)	not set
	Jet Pilot—Wayne-Leigh	not set

Republic Features

(1740 Broadway, New York 19, N. Y.)

5443	Secret Venture—Taylor-Hylton	Nov. 10
5501	The Vanishing American—Brady-Totter	Nov. 17
5532	Fighting Chance—Cameron-Cooper	Jan.
5534	Hidden Guns—Bennett-Arlen	Jan.
5502	Flame of the Islands—DeCarlo-Scott-Duff	Jan. 6
5531	Jaguar—Sabu-Chiquita-MacLane	Jan. 20
5533	Track the Man Down—Taylor-Clarke	Jan. 27
5504	Doctor at Sea—British-made	Feb. 23
5505	Come Next Spring—Sheridan-Cochran	Mar. 9
5535	When Gangland Strikes—Greenleaf-Millar	Mar. 15
5503	Magic Fire—DeCarlo-Thompson-Gam	Mar. 29
5507	Stranger at My Door—Carey-Medina	Apr. 6
	Zanzabuku—Documentary	Apr. 13
5506	Circus Girl—German-made	Apr. 20
	Terror at Midnight—Brady-Vohs	Apr. 27

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

525-6	The View from Pompey's Head— Egan-Wynter-Mitchell (C'Scope)	Nov.
527-2	The Deep Blue Sea— Leigh-More (C'Scope)	Nov.
528-0	Good Morning, Miss Dove— Jones-Stack (C'Scope)	Nov.
529-8	The Rains of Ranchipur— Turner-Burton (C'Scope)	Dec.
529-0	The Lieutenant Wore Skirts— Ewell-North (C'Scope)	Jan.
602-3	The Bottom of the Bottle— Carson-Cotten (C'Scope)	Jan.
604-9	Carousel—MacRae-Jones-Mitchell (C'Scope)	Feb.
603-1	The Man Who Never Was— Webb-Grahame (C'Scope)	Feb.
605-6	On the Threshold of Space— Hodiak-Leith (C'Scope)	Mar.

606-4	The Man in the Gray Flannel Suit— Peck (C'Scope)	Mar.
609-8	Mohawk—Brady-Gam	Apr.
611-4	Hilda Crane—Simmons-Madison (C'Scope)	Apr.
608-0	The Revolt of Mamie Stover— Russell-Egan-Leslie (C'Scope)	Apr.
607-2	23 Paces to Baker Street— Johnson-Miles (C'Scope)	May
	The Proud Ones—Ryan-Mayo (C'Scope)	May
	The Sixth of June— Taylor-Todd-Wynter (C'Scope)	June

United Artists Features

(729 Seventh Ave., New York 19, N.Y.)

	The Big Knife—Palance-Lupino-Corey	Nov.
	Man With the Gun—Mitchum-Sterling	Nov.
	Killer's Kiss—Silvera-Smith	Nov.
	The Indian Fighter—Douglas-Martinelli (C'Scope)	Dec.
	Heidi and Peter—Foreign cast	Dec.
	Top Gun—Hayden-Bishop-Booth	Dec.
	The Man With the Golden Arm— Sinatra-Novak-Parker	Jan.
	Three Bad Sisters—English-Hughes-Shane	Jan.
	Storm Fear—Wilde-Wallace-Duryea	Jan.
	The Killer is Loose—Cotten-Fleming-Corey	Feb.
	Let's Make Up—Neagle-Flynn-Farrar	Feb.
	Shadow of the Eagle—Greene-Cortesa	Feb.
	Manfish—Bromfield-Chaney-Jory	Feb.
	Comanche—Andrews-Cristal-Smith	Mar.
	Ghost Town—Taylor-Carr	Mar.
	Patterns—Heflin-Sloane-Begley	Mar.
	The Sea Shall Not Have Them—English cast	Mar.
	Alexander the Great—Burton-March	Apr.
	The Creeping Unknown—Donlevy-Dean	Apr.
	Timetable—Stevens-Farr	Apr.
	The Broken Star—Duff-Baron-Williams	Apr.

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

5601	Lady Godiva—O'Hara-Nader	Nov.
5602	The Naked Dawn—Kennedy-St. John	Nov.
5603	Hold Back Tomorrow—Agar-Moore	Nov.
5604	Running Wild—Campbell-Case	Dec.
5605	Tarantula—Agar-Corday	Dec.
5606	The Second Greatest Sex— Crain-Nader (C'Scope)	Dec.
5607	The Spoilers—Baxter-Chandler	Jan.
5608	The Square Jungle—Curtis-Crowley	Jan.
5609	All That Heaven Allows—Wyman-Hudson	Jan.
5611	The Benny Goodman Story—Allen-Reed	Feb.
5610	There's Always Tomorrow— Stanwyck-MacMurray	Feb.
5613	Never Say Goodbye—Hudson-Borchers	Mar.
5614	Red Sundown—Calhoun-Hyer-Jagger	Mar.
5612	World in My Corner—Murphy-Rush	Mar.
5615	Backlash—Widmark-Reed	Apr.
5616	The Kettles in the Ozarks—Main-Hunnicut	Apr.
5617	The Creature Walks Among Us— Morrow-Reason	Apr.
5618	The Price of Fear—Oberon-Barker	May
5619	A Day of Fury—Robertson-Corday	May
5687	Tap Roots—reissue	May
5688	Kansas Raiders—reissue	May
5621	Outside the Law—Danton-Snowden	June

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

505	I Died a Thousand Times— Palance-Winters (C'Scope)	Nov. 12
506	Sincerely Yours—Liberace-Dru	Nov. 26
508	Target Zero—Conte-Castle	Dec. 10
507	The Court Martial of Billy Mitchell— Gary Cooper (C'Scope)	Dec. 31
509	Hell on Frisco Bay— Ladd-Robinson-Dru (C'Scope)	Jan. 28
510	Helen of Troy—Podesta-Semas (C'Scope)	Feb. 11
511	The Lone Ranger—Moore-Bettger	Feb. 25
515	Our Miss Brooks—Eve Arden	Mar. 3
513	The River Changes—all-foreign cast	Mar. 24
514	The Steel Jungle—Lopez-Garland	Mar. 31
512	Miracle in the Rain—Wyman-Johnson	Apr. 7
516	Serenade—Lanza-Fontaine	Apr. 21
517	Goodbye, My Lady—Brennan-De Wilde	May 12
518	The Searchers—Wayne-Hunter	May 26

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

8502	The Rise of Dutton Lang— UPA Cartoon (6½ m.)	Dec. 1
8605	Foxey Flatfoots—Favorite (reissue) (6 m.)	Dec. 8
8552	Candid Microphone No. 4 (10½ m.)	Dec. 8
8854	Ramblin' Round Hollywood— Screen Snapshots	Dec. 15
8751	Magoo Makes News— Mr. Magoo (C'Scope) (6 m.)	Dec. 15
8953	Charlie Spivak & Orch.— Thrills of Music (reissue) (10 m.)	Dec. 22
8606	Cagey Bird—Favorite (reissue) (6½ m.)	Jan. 2
8553	Candid Microphone No. 5 (11 m.)	Jan. 12
8855	Hollywood Goes A-Fishin'— Screen Snapshots (10½ m.)	Jan. 19
8607	Boston Beanies—Favorite (reissue) (6 m.)	Feb. 2
8803	Swing, Rasslin' n Sock—Sports (9½ m.)	Feb. 2
8511	Gerald McBoing-Boing on Planet Moo— (C'Scope) (7 m.)	Feb. 9
8954	Frankie Carle & Orch.— Thrills of Music (reissue) (9 m.)	Feb. 9
8608	Swiss Tease—Favorite (reissue) (6 m.)	Feb. 23
8856	Hollywood Small Fry— Screen Snapshots (11 m.)	Feb. 23
8804	Florida Fin-Antics—Sports (9 m.)	Feb. 23
8554	Candid Microphone No. 6 (10½ m.)	Mar. 8
8752	Magoo's Canine Mutiny— Mr. Magoo (C'Scope) (6½ m.)	Mar. 8
8609	A Peekoolyar Sitcheayshun— Favorite (reissue) (7 m.)	Mar. 15
8805	Navy All American—Sports (9 m.)	Mar. 15
8857	Hollywood, City of Stars— Screen Snapshots (9 m.)	Mar. 22
8610	Phoney Baloney—Favorite (reissue) (7 m.)	Apr. 5
8753	Magoo Goes West— Mr. Magoo (C'Scope) (6 m.)	Apr. 19
8611	Pickled Puss—Favorite (reissue) (6½ m.)	Apr. 19

Columbia—Two Reels

8432	Radio Romeo—Favorite (reissue) (17½ m.)	Dec. 1
8423	Should Husbands Marry?— Favorite (reissue) (17 m.)	Dec. 15
8433	Wedlock Deadlock— Favorite (reissue) (16 m.)	Dec. 29
8404	Husbands Beware—Three Stooges (16 m.)	Jan. 5
8140	Perils of the Wilderness—Serial (15 ep.)	Jan. 6
8405	Creeps—Three Stooges (16 m.)	Feb. 2
8424	Black Eyes and Blue— Favorite (reissue) (16½ m.)	Feb. 2
8441	Wonders of Manhattan— Special (C'Scope) (16 m.)	Feb. 16
8414	Come On Seven—Quillan-Vernon (16 m.)	Feb. 23
8434	Microspook—Favorite (reissue) (16 m.)	Mar. 1
8425	Reno-Vated—Favorite (reissue) (18½ m.)	Mar. 15
8415	Army Daze—Joe Besser (16½ m.)	Mar. 22
8406	Flagpole Jitters—Three Stooges (16 m.)	Apr. 5
8435	Flung By a Fling—Favorite (reissue) (16 m.)	Apr. 12
8442	April in Portugal— Special (C'Scope) (20m.)	Apr. 20
8416	Andy Goes Wild—Andy Clyde	Apr. 26

Metro-Goldwyn-Mayer—One Reel

W-764	What Price Fleadom— Cartoon (reissue) (7 m.)	Dec. 2
P-772	The Story of Dr. Jenner— Passing Parade (10 m.)	Dec. 9
W-765	The Truce Hurts— Cartoon (reissue) (8 m.)	Dec. 16
C-732	Good Will to Men— C'Scope Cartoon (8 m.)	Dec. 23
W-766	Old Rockin' Chair Tom— Cartoon (reissue) (7 m.)	Dec. 30
W-767	Lucky Ducky—Cartoon (reissue) (7 m.)	Jan. 6
B-723	See Your Doctor— Benchley (reissue) (8 m.)	Jan. 13
W-768	The Cat That Hated People— Cartoon (reissue) (7 m.)	Jan. 20
C-735	The Flying Sorceress— C'Scope Cartoon (7 m.)	Jan. 27
W-769	Professor Tom—Cartoon (reissue) (8 m.)	Feb. 3
P-773	The Baron and the Rose— Passing Parade (11 m.)	Feb. 10

W-770	Mouse Cleaning—Cartoon (reissue) (7 m.)	Feb. 17
W-771	Goggle Fishing Bear— Cartoon (reissue) (7 m.)	Mar. 2
B-724	Courtship of the Newt— Benchley (reissue) (8 m.)	Mar. 9
W-772	House of Tomorrow— Cartoon (reissue) (7 m.)	Mar. 16
C-734	The Egg and Jerry— C'Scope Cartoon (8 m.)	Mar. 23
W-773	Dog-gone Tired—Cartoon (reissue) (8 m.)	Apr. 6
P-774	Goodbye Miss Turlock— Passing Parade (10 m.)	Apr. 20
W-774	Counterfeit Cat—Cartoon (reissue) (7 m.)	Apr. 27
C-736	Busy Buddies—C'Scope Cartoon (7 m.)	May 4
B-725	How to Sublet—Benchley (reissue) (8 m.)	May 11
P-775	Stairway to Light— Passing Parade (10 m.)	June 1
B-726	Mental Poise—Benchley (reissue) (7 m.)	June 15
P-776	The Story That Couldn't Be Printed— Passing Parade (11 m.)	July 6

Paramount—One Reel

E15-3	A Job for a Gob—Popeye (6 m.)	Dec. 9
B15-2	Boo Kind to Animals—Casper (6 m.)	Dec. 23
P15-3	Kitty Cornered—Noveltoon (6 m.)	Dec. 30
E15-4	Hill Billing & Cooing—Popeye (6 m.)	Jan. 13
M15-3	Animals-a-la-carte—Topper (10 m.)	Jan. 27
R15-3	Animal Sports Quiz—Spotlight (9 m.)	Feb. 3
B15-3	Ground Hog Play—Casper (6 m.)	Feb. 10
H15-2	Mouseum—Herman & Katnip (6 m.)	Feb. 24
V15-1	Bing Presents Oreste—Special (10 m.)	Mar. 2
M15-4	There's Gold in them Thrills— Topper (10 m.)	Mar. 9
R15-5	Carolina Court Champs— Spotlight (10 m.)	Mar. 16
P15-4	Sleuth But Sure—Noveltoon (6 m.)	Mar. 23
E15-5	Popeye for President—Popeye (6 m.)	Apr. 6
R15-4	Winter Wonder Trails— Spotlight (9 m.)	Apr. 13
B15-4	Dutch Treat—Casper (6 m.)	Apr. 20
M15-5	Ups and Downs—Topper (9 m.)	May 4
P15-5	Swab the Duck—Noveltoon (6 m.)	May 11
E15-6	Out to Punch—Popeye (6 m.)	June 8

RKO—One Reel

64203	Make Mine Memories—Screenliner (8 m.)	Nov. 11
64304	Canadian Carnival—Sportscope (8 m.)	Nov. 25
64204	Teenagers on Trial—Screenliner (8 m.)	Dec. 9
64305	Headpin Hints—Sportscope (8 m.)	Dec. 23
64205	Her Honor, The Nurse—Screenliner (8 m.)	Jan. 6
64306	Island Windjammers—Sportscope (8 m.)	Jan. 20
64206	Fortune Seekers—Screenliner (8 m.)	Feb. 3
64307	Ski-Flying—Sportscope (8 m.)	Feb. 17
54116	Chips Ahoy— Donald Duck (Disney) (C'Scope) (7 m.)	Feb. 24
64207	We Never Sleep—Screenliner (8 m.)	Mar. 2
64308	Canadian Lancers—Sportscope (8 m.)	Mar. 16
64208	Where Is Jane Doe?—Screenliner (8 m.)	Mar. 30

RKO—Two Reels

63202	Pal, Canine Detective— My Pal (reissue) (22 m.)	Nov. 11
63703	The Spook Speaks— Leon Errol (reissue) (19 m.)	Nov. 18
63503	Dig That Gold— Edgar Kennedy (reissue) (17 m.)	Nov. 25
63402	Bar Buckaroos—Whitley (reissue) (16 m.)	Dec. 2
63901	Football Headliners—Special (15½ m.)	Dec. 9
63704	In Room 303— Leon Errol (reissue) (17 m.)	Dec. 23
63504	Contest Crazy— Edgar Kennedy (reissue) (17 m.)	Dec. 30
63103	Sentinels in the Air—Special (15 m.)	Feb. 10
63104	The Golden Equator—Special (13 m.)	Mar. 23

Republic—Two Reels

5583	Manhunt of Mystery Island— Serial (15 ep.) (reissue)	Jan. 2
	Adventures of Frank & Jesse James— Serial (13 ep.) (reissue)	Apr. 16
	Zorro's Black Whip— Serial (13 ep.) (reissue)	not set

Twentieth Century-Fox—One Reel

- 5631-7 Park Avenue Pussycat—
Terrytoon (C'Scope) (7 m.)Jan.
5601-0 The Clockmaker's Dog—Terrytoon (7 m.) ..Jan.
5602-8 Heckle & Jeckle in Miami Maniacs—
Terrytoon (7 m.)Feb.
5632-5 Uranium Blues—Terrytoon (C'Scope) (7 m.) .Feb.
5633-3 Good Deed Daly in Scouts to the Rescue—
Terrytoon (C'Scope) (7 m.)Mar.
5603-6 Hep Mother Hubbard—Terrytoon (7 m.) ..Mar.
5604-4 Terry Bears in Baffling Bunnies—
Terrytoon (7 m.)Apr.
5634-1 Oceans of Love—Terrytoon (C'Scope) (7 m.) Apr.

Twentieth Century-Fox—C'Scope Reels 1955

- 7523-4 Carioca Carnival—C'Scope (9 m.)Nov.
7525-9 Queen's Guard—C'Scope (17 m.)Dec.

1956

- 7601-8 Lady of the Golden Door (C'Scope) (9 m.) ..Jan.
7602-6 A Thoroughbred is Born—C'Scope (9 m.) ...Jan.
7603-4 Adventure in Capri—C'Scope (9 m.)Feb.
7604-2 Pigskin Pewees—C'Scope (9 m.)Mar.
7605-9 Hunters of the Sea—C'Scope (9 m.)Apr.
7606-7 Honeymoon Paradise—C'Scope (9 m.)May
7607-5 Cowboys of the Maremma—C'Scope (9 m.) ..June

Universal—One Reel 1954-55

- 1347 Brooklyn Goes to Las Vegas—
Variety View (9 m.)Sept. 26
1388 Against the Stream—Color Parade (9 m.) ..Oct. 10
1332 Hot and Cold Penguin—Cartune (6 m.)Oct. 24
1348 Small Wonder—Variety View (9 m.)Oct. 24
1333 Bunco Busters—Cartune (6 m.)Nov. 25
(End of 1954-55 Season)

Beginning of 1955-56 Season

- 2671 Pacific Sports—Color Parade (9 m.)Nov. 21
2166 The Tree Medic—Cartune (6 m.)Dec. 19
2612 Pigeon Holed—Cartune (7 m.)Jan. 16
26772 Fighters of the Lakes—Color Parade (9 m.) Jan. 16
2613 After the Ball—Cartune (7 m.)Feb. 13
2673 Blue Coast—Color Parade (9 m.)Feb. 20
2631 Dog Tax Dodgers—Cartune (reissue) (7 m.) .Feb. 20
2692 Brooklyn Goes to Paris—Variety View (9 m.) Feb. 20
2614 Get Lost—Cartune (7 m.)Mar. 12
2632 Playful Pelican—Cartune (reissue) (7 m.) .Mar. 26
2615 The Ostrich Egg—Cartune (7 m.)Apr. 9

Universal—Two Reels

- 2601 Mambo Madness—Featurette (15 m.)Nov. 24
2651 Ralph Marteri & Orch.—Musical (15 m.) ..Nov. 28
2600 Nat King Cole Musical Story—
Musical (C'Scope) (18 m.)Dec. 25
2652 Melodies by Martin—Musical (16 m.)Dec. 26
2653 Lionel Hampton & Herb Jeffries—
Musical (15 m.)Jan. 23
2654 The Tennessee Plowboy—Musical (14 m.) ..Feb. 27
2655 Around the World Revue—MusicalMar. 19

Vitaphone—One Reel

- 3221 Springtime in Holland—
Anamorphic Special (9 m.)Dec. 10
3706 Guided Muscle—Looney Tune (7 m.)Dec. 10
3707 Pappy's Puppy—Looney Tune (7 m.)Dec. 17
3402 So You Want To Be a Policeman—
Joe McDoakes (10 m.)Dec. 17
3305 The Foghorn Leghorn—
Blue Ribbon (reissue) (7 m.)Dec. 24
3708 One Froggy Evening—Cartoon (7 m.)Dec. 31
3803 Ozzie Nelson & His Orch.—
Melody Master (reissue) (10 m.)Dec. 24
3502 Fish Are Where You Find Them—
Sports Parade (10 m.)Jan. 14
3725 Bugs Bonnets—Bugs Bunny (7 m.)Jan. 14
3603 Faster and Faster—Special (9 m.)Jan. 21
3306 Bone, Sweet Bone—
Blue Ribbon (reissue) (7 m.)Jan. 21
3709 Too Hop to Handle—Merrie Melody (7 m.) .Jan. 28
3403 So You Think the Grass is Greener—
Joe McDoakes (10m.)Jan. 28
3710 Weasel Stop—Looney Tune (7 m.)Feb. 11
3804 Carl Hoff & Band—
Melody Master (reissue) (10 m.)Feb. 11
3711 The High and the Flighty—
Merrie Melody (7 m.)Feb. 18

- 3503 Green Gold—Sports Parade (10 m.)Feb. 18
3726 Broomstick Bunny—Bugs Bunny (7 m.)Feb. 25
3307 I Taw a Putty Cat—
Blue Ribbon (reissue) (7 m.)Feb. 25
3712 Rocket Squad—Merrie Melody (7 m.)Mar. 10
3404 So You Want To Be Pretty—
Joe McDoakes (10 m.)Mar. 10
3223 Time Stood Still—
Anamorphic Special (9 m.)Mar. 17
3604 A Neckin' Party—Special (9 m.)Mar. 17
3713 Tweet and Sour—Merrie Melody (7 m.) ...Mar. 24
3714 Heaven Scent—Merrie Melody (7 m.)Mar. 31
3308 Two Gophers from Texas—
Blue Ribbon (reissue) (7 m.)Mar. 31
3715 Mixed Master—Merrie Melody (7 m.)Apr. 14
3805 Borrah Minevitch—
Melody Master (reissue) (10 m.)Apr. 14
3309 Kit for Kat—Blue Ribbon (reissue) (7 m.) .Apr. 21
3223 Time Stood Still—Anamorphic SpecialApr. 21
3727 Rabbitson Crusoe—Bugs Bunny (7 m.)Apr. 28
3605 I Never Forget a Face—Special (9 m.)Apr. 28
37716 Gee Whiz-z-z-z-z-z-z—
Merrie Melody (7 m.)May 5
3405 So You Want to Play the Piano—
Joe McDoakes (10 m.)May 5
3504 Crashing the Water Barrier—
Sports Parade (10 m.)Mar. 17
3505 Facing Your Danger—Sports Parade (10 m.) .May 19
3717 Tree Cornered Tweety—
Merrie Melody (7 m.)May 19

Vitaphone—Two Reels

- 3003 Behind the Big Top—
Special (reissue) (18 m.)Dec. 3
3102 It Happened to You—Featurette (18 m.) ..Dec. 31
3004 They Seek Adventure—Special (19 m.) ...Jan. 7
3005 Out of the Desert—Special (19 m.)Feb. 4
3006 Copters and Cows—Special (18 m.)Mar. 3
3104 Picture Parade—FeaturetteMar. 24
3213 Hero on Horseback—Anamorphic Special ..Apr. 7
3007 A Boy and His Dog—SpecialMay 12
3105 Once Over Lightly—FeaturetteMay 26

NEWSWEEKLY NEW YORK RELEASE DATES

News of the Day

- 265 Mon. (O) ...Apr. 9
266 Wed. (E) ...Apr. 11
267 Mon. (O) ...Apr. 16
268 Wed. (E) ...Apr. 18
269 Mon. (O) ...Apr. 23
270 Wed. (E) ...Apr. 25
271 Mon. (O) ...Apr. 30
272 Wed. (E) ...May 2
273 Mon. (O) ...May 7
274 Wed. (E) ...May 9
275 Mon. (O) ...May 14
276 Wed. (E) ...May 16
277 Mon. (O) ...May 21
278 Wed. (E) ...May 23

Paramount News

- 68 Sat. (E)Apr. 7
69 Wed. (O)Apr. 11
70 Sat. (E)Apr. 14
71 Wed. (O)Apr. 18
72 Sat. (E)Apr. 21
73 Wed. (O)Apr. 25
74 Sat. (E)Apr. 28
75 Wed. (O)May 2
76 Sat. (E)May 5
77 Wed. (O)May 9
78 Sat. (E)May 12
79 Wed. (O)May 16
80 Sat. (E)May 19
81 Wed. (O)May 23

Warner Pathe News

- 70 Mon. (E)Apr. 9
71 Wed. (O)Apr. 11
72 Mon. (E)Apr. 16
73 Wed. (O)Apr. 18
74 Mon. (E)Apr. 23
75 Wed. (O)Apr. 25
76 Mon. (E)Apr. 30

- 77 Wed. (O)May 2
78 Mon. (E)May 7
79 Wed. (O)May 9
80 Mon. (E)May 14
81 Wed. (O)May 16
82 Mon. (E)May 21
83 Wed. (O)May 23

Fox Movietone

- 31 Friday (O) ...Apr. 6
32 Tues. (E)Apr. 10
33 Friday (O) ...Apr. 13
34 Tues. (E)Apr. 17
35 Friday (O) ...Apr. 20
36 Tues. (E)Apr. 24
37 Friday (O) ...Apr. 27
38 Tues. (E)May 1
39 Friday (O)May 4
40 Tues. (E)May 8
41 Friday (O)May 11
42 Tues. (E)May 15
43 Friday (O)May 18
44 Tues. (E)May 22
45 Friday (O)May 25

Universal News

- 28 Thurs. (E)Apr. 5
29 Tues. (O)Apr. 10
30 Thurs. (E)Apr. 12
31 Tues. (O)Apr. 17
32 Thurs. (E)Apr. 19
33 Tues. (O)Apr. 24
34 Thurs. (E)Apr. 26
35 Tues. (O)May 1
36 Thurs. (E)May 3
37 Tues. (O)May 8
38 Thurs. (E)May 10
39 Tues. (O)May 15
40 Thurs. (E)May 17
41 Tues. (O)May 22
42 Thurs. (E)May 24

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No. 15

THE QUESTION OF A SUBCOMMITTEE POLL

In a letter sent last week to Senator Hubert H. Humphrey, chairman of the Senate Small Business Subcommittee, which is investigating exhibitor complaints against distributor practices, Myron N. Blank, president of the Theatre Owners of America, joined Harry Brandt, head of the Independent Theatre Owners Association of New York, in urging the Subcommittee to conduct a poll of exhibitors in order to get their views on matters now before the Subcommittee.

Referring to TOA's efforts to obtain the views of its own members in the questionnaire it sent out last January, Blank had this to say in his letter to Senator Humphrey:

"We have tried for several months now to get our members to answer a questionnaire in the field. We sent a questionnaire to each of our members, and three follow-up letters, but only approximately 25% have answered — not nearly enough to make a useful analysis. We feel certain that your poll, because of the stature of your Committee, would have a much greater response."

TOA's admission that it failed to get an adequate response on its questionnaire is both frank and surprising. It is also an indication that there is either something lacking in the strength of the TOA leadership, or that the questions posed in the questionnaire did not give the TOA members an opportunity to make their feelings known on two basic issues, namely, the arbitration of film rentals and selling policies, and the provision in the arbitration draft excepting 20 prereleased pictures per year from arbitration and in effect legalizing the prereleasing practice.

That National Allied will not join the ITOA and TOA in requesting the Subcommittee to conduct a poll of the exhibitors was made clear last week by Abram F. Myers, the organization's board chairman and general counsel, who had this to say when queried by a *Film Daily* reporter:

"We are not joining in a request for a poll by the Subcommittee, not because we are fearful of the outcome, but because on the basis of our own tests we do not think such a poll is necessary. Moreover, such an undertaking would consume many weeks and prevent a report by the Subcommittee during the present Congress, which adjourns in the early summer."

In view of the fact that the position of the exhibitors is going from bad to worse steadily while production-distribution continues to rise to new heights of prosperity, Mr. Myers is justified in opposing any move that will serve to delay the remedial action that must be taken soon to assure the survival of thousands of theatres.

COMPO URGES SUPPORT OF KING TAX BILL

Expressing the belief that a tax bill introduced by Representative Cecil King (D., Calif.) and identified as H.R. 9875 has the best chance of adoption by both Congress and the Administration, COMPO announced this week that its campaign steering committee was throwing its full support behind the King measure.

H.R. 9875 is "A Bill to amend the Internal Revenue Code of 1954 to provide that the tax on admissions shall apply only with respect to that portion of the amount paid for any admission which is in excess of \$1."

Copies of the bill have been sent to all members of COMPO Tax Campaign Committees with the request that they write their Congressmen at once, urging them to support H.R. 9875 and to urge their colleagues on the House Ways and Means Committee to do likewise.

In a letter sent with the reprint of the bill, Robert J. O'Donnell, national chairman of the tax campaign drive, had this to say:

"Since the \$1 exemption applies to all admissions, we believe the bill is fair to motion picture theatres charging higher admissions. In addition to that, the exemption should enlist the support of legitimate theatres, sports interests and other enterprises that have admission charges over a dollar.

"We intend to urge the House Ways and Means Committee to hold hearings on this measure as soon as possible and to pass it on without delay for consideration by the full House.

"Accordingly, we urge that you write your Congressman at once, asking him to support H.R. 9875 and to urge his colleagues on the House Ways and Means Committee to support it."

OLD NEWS

Speaking to a trade press conference this week, following his return from a global trip, Eric Johnston, president of the Motion Picture Association of America, waxed optimistic about the future of the box-office in the United States and stated that grosses are up since the first of the year.

When several of the reporters pointed out that his viewpoint was not shared by many exhibitors, including some leading circuit executives, Johnston hastily pointed out that he was referring only to gross company film rentals and that he had no reports on theatre grosses.

Mr. Johnston may not realize it, but the fact that gross film rentals are rising, even in the face of declining attendance, is no longer news.

"The Swan" with Grace Kelly, Alec Guinness and Louis Jourdan

(MGM, April; time, 112 min.)

The wide publicity given to Grace Kelly's forthcoming marriage to the Prince of Monaco, coupled with the fact that "The Swan" casts her as a Princess whose designing mother marries her off to a Crown Prince, gives this picture unlimited exploitation possibilities that could result in outstanding grosses. As an entertainment, however, "The Swan," which has been photographed in CinemaScope and Eastman color, shapes up as a pleasing period romantic comedy-drama that will appeal chiefly to class movie-goers, who will appreciate the story's satirical humor and the charm of royalty's morals and manners in the Hungary of 1908. The rank-and-file picture-goers probably will find the action too genteel and slow-paced to suit their tastes. The direction and acting are excellent, the production values lavish and the color photography superb. The story, which is based on Ferenc Molnar's stage play of the same title, was produced once before in 1930 by United Artists, under the title of "One Romantic Night":—

Long seeking to arrange a royal match for Grace, her daughter, Jessie Royce Landis sees her opportunity when Alec Guinness, the Crown Prince, accepts an invitation to visit her castle. The castle bustles with activity pending his arrival, and among those who await him are Briane Aherne, a monk, who is Miss Landis' brother, and Estelle Winwood, their pixilated aunt. During his visit, however, Guinness pays scant attention to Grace, sleeping late and playing soccer with her two younger brothers and with Louis Jourdan, their tutor. On the last day of his visit, Miss Landis, desperate, instructs Grace to invite Jourdan to a ball that evening in Guinness' honor, hoping that such a move will serve to arouse Guinness' jealousy. This strategy backfires, however, when both Grace and Jourdan fall in love, much to her mother's consternation. When Grace openly declares her feelings for Jourdan, she suddenly becomes desirable to Guinness. All concerned, including Guinness, then point out to Grace and Jourdan that nothing can come of their love because of their different stations in life, and by the following morning both come to the realization that marriage between them is impossible. At this point, Agnes Moorehead, Guinness' dominating mother comes on the scene, and her presence, coupled with Jourdan's departure, resolves the situation to a point where Grace obediently goes to Guinness' now eager arms — ready to become the future Queen.

It was produced by Dore Schary, and directed by Charles Vidor, from a screen play by John Dighton.

Family.

"The Scarlet Hour" with Carol Ohmart, Tom Tryon and Jody Lawrance

(Paramount, April; time, 95 min.)

"The Scarlet Hour" may get by with those indiscriminating adult movie-goers who can stand a heavy strain on their credulity, but those who are the least bit fussy about story values will find this lurid melodrama, not only distasteful and unpleasant, but also dramatically ineffective. Moreover, the happenings that take place are so patly coincidental that the story as a whole becomes completely incredulous. Additionally, most of the principal characters are loathsome and entirely void of sympathy. Introduced in the leading roles are three newcomers — Carol Ohmart, Tom Tryon and Jody Lawrance. Paramount is to be complimented for endeavoring to develop new stars, but the fact remains that the performances of these new plays are not of a quality to create unusual interest. The fault, however, can be traced to the sorry script and to uninspired direction:—

Unhappily married to James Gregory, a building contractor, Carol Ohmart carries on a clandestine affair with Tom Tryon, her husband's sales manager. During a romantic interlude in the Hollywood hills, Carol and Tryon over-

hear several crooks planning to rob a fortune in jewels from a Beverly Hills home. Gregory, suspecting Carol of infidelity, beats her up when she returns home late that night. On the following morning, Carol visits Tryon at his apartment, shows him her blackened eyes and persuades him to join her in a plan to hijack the jewel thieves so that they might raise enough money to run away together. Gregory, accidentally learning that Tryon is Carol's lover, trails them that night to the site of the robbery, where he is shot dead by Carol during a struggle, just as the thugs, hijacked by Tryon, start shooting at him. Tryon, escaping with Carol, believes that the thugs' bullets had killed Gregory. To avoid suspicion, Carol and Tryon decide not to run away. She assumes the role of a grieving widow, while he, after hiding the stolen jewels, takes over management of the business. Meanwhile the baffled police continue to seek a solution to Gregory's murder. In the complicated events that follow, Carol finds life without Tryon unbearable, and she wrongly suspects that he is having an affair with Jody Lawrance, his secretary, who truly loved him. Her jealousy, coupled with the fact that the leader of the jewel thieves traces the hijacking to her, causes Carol to make a number of foolish moves, including one in which she falsely tries to implicate Jody in the murder. This infuriates Tryon, who turns against Carol. He makes a clean breast of the events that led up to the murder and brings about her arrest. He, too, prepares to pay his debt to society, but is assured by Jody that she will be waiting for him.

It was produced and directed by Michael Curtiz, from a screenplay by Rip Van Ronkel, Frank Tashlin and John Meredyth Lucas.

Strictly adult fare.

"Crime in the Streets" with John Cassavetes, James Whitmore and Sal Mineo

(Allied Artists, June 10; time, 91 min.)

Skillfully directed and acted, and based on the successful television presentation of the same title, "Crime in the Streets" should find a worthy spot in theatres that have had success with melodramas based on the juvenile delinquency theme. Although the story, which is set in a drab tenement district, deals with juvenile hoodlums who plan to murder a person against whom their gang leader had a grievance, no murder is committed, for in the end the gang leader is regenerated because of the affection felt for him by his little brother, and because of the understanding counsel of a kindly social worker. The acting of all the players is believable, and the spectator follows the fate of the characters with intense interest. There is hardly any comedy relief. The photography is sharp and clear:—

John Cassavetes, a juvenile gang leader, is violently embittered in the belief that nobody cared for him. Sal Mineo and Mark Rydell are the most loyal to him from among his gang members. The gang fights a rival band, capturing one of its members and threatening to kill him. Malcolm Atterbury sees the proceedings and informs the police. James Whitmore, a social worker, tries to reform Cassavetes, but his efforts are to no avail. When Cassavetes reprimands Atterbury for notifying the police, Atterbury slaps him across the face. Cassavetes becomes infuriated and plans to murder him with the help of Mineo and Rydell. Peter Votrian, Cassavetes' little brother, learns of the plot but is temporarily threatened into silence. The boys ambush Atterbury in an alley and, just as Cassavetes lunges a knife at the man's throat, little Peter runs out from the shadow to halt the murderous attack. Cassavetes orders Atterbury's release and turns his increased anger upon his little brother. But Peter's face displays so much love for his big brother that Cassavetes relents and embraces him in a repentant mood. Whitmore, who had been informed of the contemplated murder by Peter, arrives on the scene in time to accompany Cassavetes to the police.

Vincent M. Fennelly produced it, and Donald Siegel directed it, from a story and screenplay by Reginald Rose.

Adult entertainment.

"Outside the Law" with Ray Danton, Leigh Snowden and Grant Williams

(Univ.-Int'l, June; time, 80 min.)

A fairly good action melodrama is offered in "Outside the Law," which should serve adequately as a supporting feature in double-billing situations. Centering around the efforts of Treasury agents to track down a counterfeiting ring, the story itself is not unusual, but it holds one's attention throughout, for it moves along at a fast and exciting pace and offers more than a fair share of situations that are highly melodramatic and full of suspense. Interesting also are the methods employed by the Treasury agents to track down and trap the criminals. There is not much marquee lure in the names of the players, but the acting is very competent. There are good touches of light comedy here and there to relieve the tension, as well as a romance:—

Because a soldier in his outfit had been linked with a counterfeiting ring before his mysterious murder, Ray Danton, an ex-convict paroled into the army, is offered a full pardon if he agrees to assist Treasury agents in tracking down the gang. Danton balks when he learns that Onslow Stevens, his father, is in charge of the investigation. He despised his father, a duty-conscious officer, because he had been instrumental in sending him to jail for a hit-and-run accident. He accepts the proposition, however, and is assigned to contact Leigh Snowden, the murdered soldier's young widow, to find out what she knew about her late husband's activities. After several dates with Leigh, Danton falls in love with her and becomes convinced that she knew nothing about the counterfeiting, even though she worked as a receptionist for Raymond Bailey, an importer and one of the prime suspects. Grant Williams, a sinister young man employed by Bailey, resents Danton's attentions to Leigh and beats him up with the aid of two henchmen. Danton's father decides that he is not sure of Leigh's innocence and that it would be best to remove his son from the case. Determined to prove Leigh innocent and refusing to be intimidated by Williams, Danton remains on the case and indirectly helps his father to trap Bailey as the head of the counterfeiting gang. Leigh's innocence established, Danton prepares to go to San Diego with her to get married. They are followed to the bus depot by Williams, who plans to kill them. Stevens, seeking a reconciliation with his son, arrives at the depot and inadvertently walks into the line of fire just as Williams start shooting at Danton. Williams is subdued after a furious fight with Danton, after which Danton rushes to the side of his father and is relieved to find him only slightly injured. It all ends with a better understanding between father and son.

It was produced by Albert J. Cohen, and directed by Jack Arnold, from a screenplay by Danny Arnold, based on a story by Peter R. Brooke.

Unobjectionable morally.

"The Last Ten Days" with an all-German cast

(Columbia, April; time, 113 min.)

Produced in Austria, this German language film with English sub-titles offers a fascinating, documentary-like account of the final desperate days of Adolph Hitler, who established his last headquarters in a gigantic bunker of steel and concrete, dug deeply under the ruins of the Chancellery of the Reich. The picture, which seems best suited for the art house trade, is based on the book "Ten Days to Die," by Judge M. A. Musmanno, an American who served as a judge at the Nazi trials in Nuremberg, and who obtained his information from surviving members of Hitler's guard. As excellently portrayed by Albin Skoda, the Hitler of this film is shown as a worn and weary man, unnerved but still capable of violent fits of anger against his close aides, whom he looked upon as defeatists for not sharing his fantastic hope of ultimate victory, despite the defeat of German armies in the field. Buoyed up by consultations with his astrologer, and by hopeful words mouthed by Goebbels, his Minister of Propaganda, Hitler is depicted as finding rays of hope even when disaster strikes on many fronts, and

making grandiose plans for counter-attacks by armies that had disintegrated, knowledge of which is kept from him by military aides who fear his wrath. With each setback he becomes more and more manic-depressive, and in his wanton craving for revenge and for life, he gives fantastic commands, such as flooding a subway that leads to the center of Berlin, hoping that the waters will stymie the Allied advance and at the same time disregarding as unimportant the fact that thousands of women, children and wounded soldiers, who used the subway tunnel as their only means of shelter, would drown. When he recognizes that the end is inevitable, Hitler, with steely calm, marries Eva Braun, his mistress of 14 years, after which both commit suicide, leaving instructions to cremate their bodies.

Aside from Hitler's ravings and rantings, the film depicts in highly dramatic fashion the disintegration of the German people and of Hitler's soldiers in their hour of impending doom. One sequence, where the soldiers stationed in the bunker have a final drunken orgy with a group of delirious and intoxicated nurses, is extremely effective and points up the grotesque quality of the picture as a whole.

It was produced by Carl Szokoll, and expertly directed by G. W. Pabst, from a screenplay by Erich Maria Remarque, based on Judge Musmanno's book.

Adult fare.

"The Way Out" with Gene Nelson and Mona Freeman

(RKO, April 11; time, 78 min.)

Produced in Britain, this is a routine program crime melodrama, best suited for the lower half of a double bill. The story, which centers around the efforts of a loyal wife to help her worthless husband escape arrest for a murder, is unbelievable, and is further handicapped by the ordinary direction and so-so acting. Mona Freeman is sympathetic as the misguided wife, but her efforts in his behalf are incredible, particularly after she learns that he is no good. Gene Nelson's performance as the husband indicates that he leaves much to be desired as an actor. There is some mild excitement in the second half, where the police close in on Nelson while he and his wife try to elude them by changing from one escape vehicle to another. The editing is somewhat choppy, and the photography acceptable:—

Claiming that he had killed a man in a barroom brawl in self-defense, Nelson comes home and begs Mona to protect him. Mona, loyal and loving, succeeds in keeping him hidden from the police, but the strain of being hunted unnerves Nelson and he persuades Mona to contact a book-maker who could help him to flee the country through an underground route used by criminals. In contacting the book-maker, Mona learns that Nelson had been gambling and two-timing her, and that the killing was not in self-defense. Mona, though disillusioned and sickened by the truth, decides to carry on with the effort to smuggle Nelson out of the country if for no other reason than to be rid of him. Through the underworld, she makes an arrangement whereby she and Michael Goodliffe, her reluctant brother, would be furnished with several types of trucking vans to transport Nelson to the coast. By changing vehicles several times en route, they are able to elude the police, who get on their trail in hot pursuit. Upon reaching the coast, Mona and Nelson are compelled to hole up in a barn until arrangements can be made to get Nelson aboard a boat. There, he treats her savagely when she informs him that she no longer loves him and is through. Crazy with fear because he can no longer depend on her, Nelson dashes out of the barn and runs into a police cordon. He tries to escape, only to be killed instantly when he runs into the path of a bus. Mona, viewing his body, realizes that he had found the only way out.

It was produced by Alec Snowden, and directed by Montgomery Tully from his own screenplay, based on a story by Bruce Graeme.

Adult fare.

THE FLUCTUATING MR. YATES

Back in April of 1955, as many of you no doubt will recall, Herbert J. Yates, president of Republic Pictures, saw a dismal future for theatrical motion pictures and announced at a stockholders' meeting that the company may withdraw from the theatrical field unless the four top circuits in the country show a willingness to grant Republic pictures more playing time and better terms.

This paper does not know if Mr. Yates attained that objective, but Republic continued its activities in the theatrical field while Mr. Yates continued to paint a gloomy picture of the motion picture industry, his last statement to that effect, in 1955, being made when he went to London in November. Mr. Yates, of course, had good reason to feel that way, for it is generally agreed that business in the last quarter of 1955 had sunk to a low and dangerous level.

But, true to form, Mr. Yates, in January of this year, issued one of his periodic statements to the effect that Republic's production and releasing program for the year will be the greatest in the history of the company, this time stating that Republic will spend between \$12,000,000 and \$15,000,000 for production in the first six months of 1956, which sum is approximately double the expenditure earmarked for a similar period in former years. And in keeping with prior grandiose statements of this kind, Mr. Yates pointed out that the huge expenditures for production were an indication of his faith and confidence in the future of the motion picture industry.

Last week, at his company's 1956 stockholders' meeting, Mr. Yates was his old gloomy self once again. He expressed optimism with regard to the TV and laboratory activities of his company, but he said flatly that "I can't be optimistic about producing pictures for theatres and distributing them." After citing the decline in attendance, he stated that the situation was being watched closely by the directors so that all moves necessary may be taken to avoid company losses.

Since the fortunes of the motion picture industry have not changed radically in the eight or nine weeks since Mr. Yates waxed optimistic about its future, it can only be concluded that what he said in January was just so much more eyewash. We should anticipate a repeat performance at the beginning of 1957 but, like now, Mr. Yates will be kidding no one but himself, for the exhibitors, through experience, have learned to have no faith or confidence in his expressions of faith and confidence.

SUPERLATIVE AND SILLY — AAAAA

The following article, under the above heading, appeared in the current issue of "Theatre Facts," the organizational bulletin of the Allied Theatre Owners of Indiana:

"The work sheet for 'Paramount Service Contracts' underscores two problems in the business that have been the subject of considerable lament. First, is our inability to get our message over to the public on many pictures of great merit and entertainment. How many pictures were you sorry you missed after

a friend described them even though the trailers and pressbook ads never persuaded you to see them? After so much film has been described in superlatives there is little left to say about those pictures which merit the most acclaim. A little more modesty would probably have paid off.

"General complaint number two has been the over-allocation of pictures. Over-pricing results from retaining the same terms for various allocations but by putting more pictures in the higher bracket than would normally be justified. We think the Paramount work sheet points attention to both of the above complaints when it designates current product as triple 'A' pictures and double 'A' pictures. Re-issues are merely 'A'. Pictures not included in the Security Contract would have to be at least quadruple 'A'. By following a similar device, it would be easy for Republic next year, at no increase in production costs, to make nothing but quintuple 'A' pictures."

"Seven Wonders of the World"

(Stanley-Warner Cinerama Corp.; time, 120 min.)

Like its predecessors, this third Cinerama production is a hodge-podge travelogue which, despite some sequences that border on the tedious, shapes up on the whole as a vastly entertaining show. There has been no technical advance in the process itself; parts of the picture still appear distorted to those who view it from seats that are off dead center, and the dividing lines between the three pictures that dovetail into one big picture are as "jumpy" as ever. One becomes accustomed to these flaws, however, and they do not seriously affect the entertainment quality.

Opening with a narration by Lowell Thomas who tells the audience to choose their own seven wonders from the many natural and man-made marvels that exist in the world, the globe-circling tour starts with the spectator whisked in an airplane on an exciting flight under the bridges of New York's East River, after which the plane heads for South America. From then on, by air and on land, one is taken to the jungles and cities of South American countries; Japan and its temples and giesha girls; the remnants of a lost civilization in Cambodia; the holy river Ganges and the Taj Mahal in India; a visit to the Holy Land and its famous landmarks; the African continent and the colorful Watusi tribe; the strange cities and wastelands of the Arabian Peninsula; quick glimpses of Istanbul and Athens; Naples and Mt. Vesuvius; Rome and the Eternal City, where one sees all the religious pageantry in connection with the final ceremonies of the Marian Year, culminating with a Papal blessing; and back to the United States for glimpses of our own natural and technological wonders.

The unusual scenic sights, the people of different lands and their customs, and the radical plane angles employed in approaching the different spots, make for a presentation that alternately startles, thrills and fascinates one. The Technicolor photography is excellent.

It was produced by Lowell Thomas, and directed in different parts of the world by Tay Garnett, Paul Mantz, Andrew Marton, Ted Tetzlaff and Walter Thompson.

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THE FRIENDLY COMPANY?

Abram F. Myers, board chairman and general counsel of National Allied, issued the following bulletin to his membership under date of April 16:

"Metro Turns the Screw

"Metro's tactics in marketing 'Guys and Dolls' came as a shock to exhibitors everywhere. That company has regularly won the popularity polls taken in the film clinics and its standing as the 'friendly company' seemed to be established. Even though Metro as the distributor is responsible for the tactics employed, many exhibitors were inclined to think Sam Goldwyn was the real villain in the piece and that Metro would use its customary civilized methods with respect to other productions.

"However, Metro seems to have turned over a new leaf, a poison ivy one, for a survey made in 12 Allied territories indicates that the company is as anxious to prevent the sub-runs and small towns from playing 'I'll Cry Tomorrow' as it is to deny them 'Guys and Dolls.' The board of directors of Allied of Western Pennsylvania reports that out of town theatres which were formerly sold on a scale starting at 25% are now told they must pay 50% and double their normal playing time. Sub-runs which were formerly sold on a scale starting at 25% must pay from 40% to 50% of their gross receipts and some must double and all must extend their playing time.

"The Senate Small Business Committee which has demonstrated its interest in protecting the independent theatres and those dependent upon them for their motion picture entertainment may be interested to learn that the Western Pennsylvania exhibitors, when they protested these terms to the Metro branch manager, were told to raise their admission prices so they could afford to pay the same.

"But that isn't all. The practice of taking a 'look' at the conclusion of an engagement and making adjustments of the film rental on an equitable basis, is of such long standing and so widely observed that it has become a custom of the trade with some companies, Metro most of all. The right to a 'look' was implied in the deals, even if not spelled out in the contracts, and the practice has kept theatres in business that would have failed had they been held to the written terms.

"Not only is Metro refusing to sell 'I'll Cry Tomorrow' on the scales that have been in use for many years, but it is informing the exhibitors that the terms are straight percentage with no 'look' and no adjustments.

"And for the first time in its history, we believe, Metro is working the crudest kind of a squeeze to force its terms upon the picture-starved exhibitors. On this point the board, in Pittsburgh, reports that the regular availability on 'I'll Cry Tomorrow' in first sub-run neighborhood theatres is April 13. The exhibitor is told that if he will submit to Metro's new terms and conditions, they will try to supply him a print for his requested date; but they will not guarantee this, as there is a shortage of prints! Under these conditions, availability no longer means anything.

"Other Territories Confirm the Story

"The report from the Western Pennsylvania directors was so astounding that we decided to seek information from some of the other territories before taking any action, thinking this might be merely a local situation that could be straightened out by calling it to the attention of the company. The first report to reach us was from New England (Boston) and was that Metro is picking cities and towns

in order of importance, putting smaller cities and towns, accustomed to playing on release, 3 to 6 weeks behind the key runs. First-run terms are straight 50%, double playing time and no adjustments. Sub-runs are either 50% or 40% and no adjustments. Boston drive-ins which normally play a picture one-half week are quoted 40% with no 'look' and requested to play a full week.

"In Indiana the terms are 50% first-run and 50% to 40% sub-runs. City sub-runs have been specifically informed they cannot expect adjustments on 'Tomorrow.' In a later telegram the Indiana association said: 'Add Louisville and Evansville to Indianapolis as cities where Metro sales policy same as three points set forth in your telegram.' (The terms reported by Western Pennsylvania.) This was confirmed so far as Kentucky is concerned by Allied Theatres of Kentucky. In the Des Moines area 'Tomorrow', after a so-called pre-release run in the city, is now playing the dominant Tri-State Circuit theatres — 'Small towns and sub-runs not even getting a chance to buy.' In Omaha the picture is in the third week of a five-week first-run and it is not being offered to small towns and sub-runs. In Gulf States territory it is reported that some sub-runs have made 40% deals with a 'look'; but whether this was made clear or inferred from the long-standing custom does not appear. Small towns report 50% demanded, plus extra playing time, with no mention of adjustments. As an example of brutal terms, 'A 3 to 4 change house was asked 50% for 7 days.'

"Similar reports were received from New Jersey, Maryland, Southern Ohio and Wisconsin. In some of the territories queried the picture was still playing the hand-picked theatres and no terms for the sub-runs and small towns were reported.

"Will These Terms Apply to Other Pictures?

"The Western Pennsylvania report indicated that Metro was pursuing the same tactics with respect to 'Meet Me in Las Vegas' and it was included in the survey. In New England Metro is demanding 50% with absolutely no adjustments in the key-city first-runs, but since the picture has not opened, there is no information on sub-runs and small towns. In the Cincinnati area Metro is demanding 40% from first-runs and outside towns and 35% from sub-runs, whether played on a single or double bill. A prominent buyer adds: 'Complete change in Metro policy. No adjustments these pictures.' There were very few reports on this picture as it is just breaking and there are few sub-run or small town deals or quotations.

"Genuine fear is expressed, however, that 'Metro definitely is headed down the same road as Paramount.' In other words, that Metro is emulating Paramount's policy on 'Rose Tatoo,' 'Court Jester' and 'Anything Goes.' That is the way policies develop in this business; one film company devises a new way of squeezing the exhibitors and the others gradually adopt it. There is no direct proof of collusion among them, but they wind up doing the same things, lining their own pockets and turning the screw on the exhibitors.

"This week an event will occur in the tiny Principality of Monaco which is exciting the greatest interest and curiosity in this country. Metro by a rare stroke of luck has a picture ready—'The Swan'—which features Grace Kelly in a fictional story so like the one she is living that it should be a terrific box-office success. We ask (and we hope the question is echoed in official circles). How are you going to handle that picture, Metro? Are you going to hand-pick a few big city first-run houses, with high admission prices,

(Continued on back page)

**"The Rack" with Paul Newman,
Edmund O'Brien, Wendell Corey,
Anne Francis and Walter Pidgeon**

(MGM, May; time, 100 min.)

This is a powerful court-martial drama, based on the television play of the same title and centering around a decorated war hero who is charged with collaborating with the enemy during the two and one-half years he spent in a Red prison camp in North Korea. It is a highly dramatic story, timely, controversial and thought-provoking and, as such, seems best suited for mature, discriminating picturegoers who will appreciate the psychological aspects of the tale as well as the thinking behind the arguments presented by the opposing attorneys at the defendant's trial. It cannot, however, be considered an entertainment in the popular sense, for its actionless screenplay, despite the brilliant direction and acting, is somewhat heavy and depressing. Paul Newman, as the accused, does outstanding work, and finely shaded performances are turned in by Edmund O'Brien, as his understanding attorney; Wendell Corey, as the sympathetic but firm prosecutor; Walter Pidgeon, as Newman's father, a veteran military man who is at first repulsed by the charges of treason brought against his son but who gives him moral support after learning the reasons for his actions; and Anne Francis, as Newman's widowed sister-in-law, who stands by him staunchly throughout his ordeal.

The first half of the picture is concerned with Newman's return to the United States, his confinement to a military hospital until he regains his health, his being charged with treason and the mental anguish he suffers because of his father's hostile attitude. Practically all the action takes place in a military court during the second half. There, O'Brien places Newman on the stand, questions him about his horrible experiences in the prison camp, and defends him on the theory that every man has his breaking point and that when he is tortured mentally and physically beyond this point he is not responsible for his deeds. Corey gently but firmly cross-examines Newman and attempts to prove that he willingly and knowingly brought comfort to the enemy while under no legally acceptable form of duress. The trial ends with Newman found guilty, but on the basis of the testimony and the arguments of the attorneys there will no doubt be many in the audience who will feel that the verdict should have gone the other way. At any rate, it makes for a cheerless as well as controversial ending.

It was produced by Arthur M. Loew, Jr., and directed by Arnold Laven, from a screenplay by Stewart Stern, based on the teleplay by Rod Sterling.

Best suited for mature audiences.

**"Autumn Leaves" with Joan Crawford
and Cliff Robertson**

(Columbia, May; time, 108 min.)

This drama should go over well with the Joan Crawford fans, particularly women, in spite of the fact that parts of the story are quite distasteful. Centering around an attractive but lonely woman who marries an affable young man, despite her fear that their age difference might be a barrier to happiness, the story deals with her mental and physical anguish when she discovers that her husband is a psychopath, the result of returning home unexpectedly several years previously and finding his former wife and his father in a compromising situation. Miss Crawford, cast in a role that is tailored to her talents, is most effective as the sympathetic heroine, and good work is done by Cliff Robertson as her youthful husband. Her understanding of Robertson's problems, and her efforts to help him, make for a number of highly dramatic situations, but the scenes that unfold in a mental institution and that depict the maniacal ravings of the young man can hardly be called entertainment. Decidedly unpleasant also is the depiction of the affair between Robertson's ex-wife and his father. The first half, which deals with the romance between Miss Crawford and Robertson, is too talky and repetitious. The photography is sharp:—

Joan, a lonely public stenographer, falls in love with Robertson, who, too, was lonely, but turns down his proposal of marriage because of their age difference. He finally convinces her of his deep love and they marry. Their happiness is shortlived, however, when Joan receives a visit from Vera Miles, who identifies herself as Robertson's former wife and asks her to persuade him to sign certain papers so that property rights may be settled. Shocked to learn that Robertson had been married previously, Joan is further

shaken when she learns that Lorne Greene, his father, is not dead, and that he is in town. She visits Greene, who tells her that his son is not only a liar but also a thief. She confronts Robertson with all this knowledge when he returns home that evening, and he begs her not to make him discuss the past and to have faith in him. She compels him, however, to accompany her on a visit to his father for a reconciliation. At his hotel, they find Greene and Vera in a compromising situation, and it becomes clear to Joan that Robertson had tried to keep from her the improper relations that existed between his father and his ex-wife, and that led to the divorce. This second shock causes Robertson to collapse mentally and, despite Joan's efforts to nurse him back to normality, his condition becomes worse. She finally takes the advice of a psychiatrist and commits him to a mental hospital, risking the possibility that, if he should be cured, he would no longer need her and their marriage would come to an end. She slaves hard for six months to defray the expenses and, upon learning that he had recovered completely, goes to the sanitarium and bravely offers him his freedom. He answers her with a warm embrace and words of undying love.

It was produced by William Goetz, and directed by Robert Aldrich, from a story and screenplay by Jack Jevne, Lewis Meltzer and Robert Blees.

Adult fare.

"Safari" with Victor Mature and Janet Leigh

(Columbia, June; time, 90 min.)

Photographed in CinemaScope and Technicolor, this English-made African adventure melodrama ought to prove satisfactory with all types of audiences. The story, which is set in the Mau Mau country and centers around the activities of a white hunter, has human interest situations, fascinating scenic backgrounds, unusual shots of wild animals and romance—all these, coupled with the fast action because of clashes with the murderous Mau Mau, should make "Safari" a good entertainment everywhere. The photography is fine and the color beautiful:—

When his sister and her young daughter are slaughtered by a Mau Mau gang led by Earl Cameron, his trusted servant, Victor Mature, a wild animal hunter, swears revenge and determines to go after the gang alone. The District Commissioner considers his plan suicidal and thwarts him by withdrawing his hunting license. Roland Culver, a wealthy and influential Britisher, arrives in Nairobi with Janet Leigh, his fiancée, and brings pressure to bear on the authorities to make them reinstate Mature's license so that he might guide them on a lion-hunting expedition deep in the Mau Mau country. By the time they reach their destination, a strong feeling of antagonism springs up between Mature and Culver, heightened by the fact that Janet is falling in love with Mature. In the course of events, Culver is badly mauled by a lion and, since only a doctor could save his life, Mature decides to lead the expedition back to civilization. Before they can depart, however, the party is attacked by the Mau Mau gang led by Cameron. By the time rescue comes, the Mau Mau kill Culver while Mature disposes of Cameron. It all ends with Mature and Janet planning to wed.

It is a Warwick production, produced by Adrian D. Worker, and directed by Terence Young, from a screenplay by Anthony Veiller, based on a story by Robert Buckner.

Family.

**"Star in the Dust" with John Agar,
Mamie Van Doren and Richard Boone**

(Univ.-Int'l, June; time, 80 min.)

Better than average western fare is offered in this Technicolor melodrama which, by virtue of a good script, competent direction and capable acting, should satisfy even those who are not partial to pictures of this type. Set in a small western town and told between sun-up and sun-down of a single day, the well-written story centers around a young sheriff who is faced with the duty of hanging a convicted killer and with the problem of keeping the peace between ranchers who are determined to free the killer and farmers who are equally determined to see him hang. The action unfolds with steadily mounting suspense and it has a goodly quota of gun-play, fistcuffs and romantic complications. The color photography is fine:—

Waiting to be hung at sun-down for the murder of three farmers, Richard Boone, a professional gunman, hired by ranchers to keep farmers off their grazing lands, is confident

that they will come to his rescue. The farmers, anticipating such a move, threaten to lynch Boone. John Agar, the sheriff, determines to hang Boone on schedule without interference from either group. Unknown to all, Lief Erickson, the local banker and leader of the ranchers, had made a private deal with Boone to kill ranchers settling on land with which the other ranchers were not concerned. Boone gives incriminating letters covering this deal to Coleen Gray, his girl-friend, and instructs her to tell Erickson that she will turn them over to Agar unless he is released. Erickson denies authorship of the letters but assures Coleen that Boone will be freed. He then inveigles Randy Stuart into agreeing to smuggle a gun to Boone by telling her that the letters were written by Henry Morgan, her husband, and he cleverly persuades Mamie Van Doren, his unwitting sister and Agar's sweetheart, to lure Agar away from the jail so that Randy could deliver the gun. In the events that follow, James Gleason, Agar's deputy, foils Boone's attempt to escape, and Erickson's connection with Boone comes to Agar's attention. At this point, however, the sun sinks and the farmers and ranchers gather in town for a showdown. Agar leads his prisoner to the gallows and he gets no interference when he proves to the ranchers that Boone had been working, not for their benefit, but for Erickson's. The banker, hiding on a roof, tries to shoot Agar, but his aim is deflected by Mamie. Struggling with her, he loses his footing and plunges to his death. With Boone hanged, life returns to a normal pattern.

It was produced by Albert Zugsmith, and directed by Charles Hass, from a screenplay by Oscar Brodney, based on the novel by Lee Leighton. Family.

"Stranger at My Door" with Skip Homeier, Macdonald Carey and Patricia Medina

(Republic, April 6; time, 85 min.)

This pioneer melodrama should get by fairly well as a program picture, particularly in small towns, for the story deals with the reformation of an outlaw by the faith of a preacher. The story idea is good, but better direction and a better script could have got more favorable results. Skip Homeier is effective as the outlaw, and his friendship with Stephen Wooton, the preacher's little son, is heartwarming. Macdonald Carey is hardly believable as the preacher but he plays the role competently. Patricia Medina does good work as Carey's young wife. Although the story is concerned mainly with Carey's efforts to redeem Homeier, it has spurts of exciting action sequences, the most outstanding of which are the scenes where the two men try to tame a magnificent but uncontrollable stallion. The manner in which the horse resists and attacks them is nothing short of sensational and it makes for footage that will have spectators sitting on the edge of their seats. There is no comedy relief, for the subject matter is serious:—

When his horse goes lame after the spectacular robbery of a bank in a town nearby, Homeier takes refuge on the isolated farm owned by Carey, who lived there with his 10-year-old son and Patricia, his bride of a few months. Carey realizes that Homeier is the hunted outlaw but, convinced that his duty lies in trying to convert the erring man, he keeps his identity from Louis Jean Heydt, the sheriff. Homeier resists Carey's efforts to convert him, but he does a little work helping Carey to construct a church and behind his back attempts to make love to Patricia, who is at once frightened and fascinated by him. To prove to Homeier that nothing is beyond the reach of kindness, Carey buys an "outlaw" stallion and, despite Homeier's warning, attempts to tame him. The crazed animal almost kills Carey and nearly tramples Patricia and little Stephen to death, but all are saved when Homeier risks his life to subdue the horse. Patricia decides to leave Carey when he refuses to get rid of the horse and to turn Homeier over to the law. But before she can leave, the sheriff learns Homeier's identity and comes to arrest him. In the gunplay that follows, little Stephen is accidentally shot by the sheriff and a truce ensues while a doctor tries to save the boy, for whom Homeier had a soft spot. Homeier even prays for the boy's recovery, but, when the doctor gives up hope, he sets out to kill the sheriff. Meanwhile the youngster makes a remarkable recovery and Homeier goes after Carey to stop him from killing the sheriff. He overtakes him in time, and Homeier, mortally wounded in the earlier gunfight, rides back to the farm to see the youngster for himself. He dies there, convinced that his prayers had been answered.

It was produced by Sidney Picker, and directed by William Witney, from a story and screenplay by Barry Shipman.

Family.

"Terror at Midnight" with Scott Brady and Joan Vohs

(Republic, April 27; time, 70 min.)

Just a routine, lower-half program melodrama, the kind that one forgets immediately after leaving the theatre. Centering around a detective's fiancée who innocently becomes involved in a series of crimes, including a hit-and-run accident and two murders, the story is one of those contrived, unbelievable tales that seem to get by with undiscriminating movie-goers but probably will prove boring to others, for it lacks appreciable dramatic values. There is nothing distinctive about either the writing, direction or acting. The photography is good:—

Engaged to marry Scott Brady, a police officer just promoted to detective sergeant, Joan Vohs borrows his car to go apartment hunting. A man riding a bicycle crashes into the side of her car and the shocked Joan, urged on by a witness with blackmail on his mind, drives away from the scene. She takes the car to a garage owned by Frank Faylen, a wolfish character, who recognizes that she is in trouble and who purposely delays making the repairs until late the following night, at which time he makes improper advances to Joan when she calls for the car. Joan is able to escape because of the unexpected arrival of Virginia Gregg, Faylen's wife, a dipsomaniac who knew that he was unfaithful and who kills him in a jealous fury. A trail of evidence leads the police to Joan, and she becomes the prime suspect in Faylen's murder as well as the hit-and-run accident. Brady, after hearing Joan's story, sets out to prove her innocence and takes her along when he questions Faylen's wife. After they leave, Virginia becomes panicky and, needing money to leave town, she tries to blackmail two car thieves who had done business with her husband. The thieves murder Virginia, whose body is found by Joan, and she becomes the logical suspect for this murder as well. In the end, however, Brady, through clever detective work, traps the killers and establishes Joan's innocence.

Rudy Ralston produced it, and Franklin Adreon directed it, from a story by John K. Butler, who collaborated on the screenplay with Irving Shulman.

Adult fare.

"Toy Tiger" with Jeff Chandler, Laraine Day and Tim Hovey

(Univ.-Int'l, July; time, 88 min.)

Although the story is not as strong and appealing as "The Private War of Major Benson," in which little Tim Hovey first appeared, "Toy Tiger" emerges as an enjoyable family comedy that should go over well with the general run of audiences. There is plentiful human interest in most of the situations, and much delightful comedy that stems from Chandler's posing as Tim's "father" to help him out of a predicament with his schoolmates. The youngster is as appealing as ever, proving his acting ability once again. Chandler, too, is very good, and so is Laraine Day as Tim's mother, a career woman. The romance between her and Chandler is pleasing. Cecil Kellaway and Richard Haydyn contribute amusing characterizations as schoolmasters. The Technicolor photography is first-rate:—

Laraine, head of a New York advertising agency, keeps secret the fact that she is a widow and that she has a 7-year-old son who lives in an upper New York State boarding school. Never having known a father, Tim, her boy, had invented one—a big game hunter, and, when several of his schoolmates begin to doubt his existence, Tim foolishly informs them that he is expecting a visit from him on the following day. Meanwhile, in New York, Chandler, art director for Laraine's firm, is dispatched to a town nearby the school to secure the services of an artist desired by a client. When Chandler steps off the bus, Tim, watched by all his schoolmates, attaches himself to him and leads the other boys to believe that he is his father. Chandler develops a fondness for the youngster and agrees to pose as his father when he learns of his predicament, but he still does not realize that Laraine is his mother. In the events that follow, Laraine comes to the school for a visit with her boy and is shocked to learn that he had gone fishing with his "father." Fearing that he had been kidnapped, she notifies the police. This results in some amusing complications, which culminate in a romance between Laraine and Chandler and a decision to marry.

It was produced by Howard Christie, and directed by Jerry Hopper, from a screenplay by Ted Sherdeman, based on a story by Frederick Kohner and Marcella Burke.

Family.

and insist that they run it until it is bled white before you permit the sub-runs and small towns to play it? Or will you restore the customary system of runs, clearances and availabilities and let the people who can only see the picture in the theatres nearest themselves to thrill vicariously to the romantic adventure of this beautiful American girl and her prince?

"Here is an opportunity for Metro to make a tremendous contribution toward the recovery of the motion picture business. Maybe the early returns will not be so great as under the Paramount methods which Metro appears to be copying, but we are convinced that supplying this picture to the exhibitors on their regular availabilities at prices they can afford to pay will give the business the shot in the arm it so greatly needs and will pay off in the long run."

Under the heading, "The Exhibitors Want to Arbitrate Film Rentals," Mr. Myers had this to say:

"The Motion Picture Herald's Institute of Industry Opinion has just completed a survey among exhibitors on the subject of arbitration. The results, published in the Herald for April 14 and the Motion Picture Daily for April 13, show not only that the great majority favor arbitration in the abstract but also that they favor all-inclusive arbitration, including arbitration of film rentals.

"We do not know how many exhibitors are included in the summaries, but there is no reason to suppose that the returns are not representative of exhibitor opinion. Later the report will be further analyzed in the light of the questionnaire used in the survey. We suspect the exhibitors registered their views in favor of all-inclusive arbitration without much encouragement from the pollsters.

"However, the outcome should occasion no surprise. This question of arbitrating film rentals has been debated and resolved at so many Allied conventions and board meetings that we have never doubted how the exhibitors stood. Moreover, in 1954, the Film Bulletin conducted a similar survey and reported the results in its December 13 issue. According to it, 62% of the exhibitors, even then, believed that 'an arbitration system for our industry should make film terms arbitrable.' And the Film Bulletin added:

"This vote supports Allied's advocacy of an arbitration system that included film rentals. . . . Inasmuch as the valid respondents to our poll consisted of a majority of non-Allied members, the count on the question can be considered by Allied leaders as representing a clear victory for their position. It is that, to a certain degree, but not as conclusively as the 'do' and 'do not' result, itself, would seem to indicate.*

"Where Will the Distributors Stand?"

"The Senate Small Business Committee will soon set a date for the distributors' 'day in court'; that is, for the film companies to state their position on the issues raised by the exhibitors. Trade paper articles indicate that the company presidents are remaining serenely aloof and that the companies' 'defense' is being prepared by the lawyers under the direction of Adolph Schimel, of Universal, and that they will be represented at the hearing by the lawyers and representatives of the sales departments. As the sales heads are the authors and enforcers of the policies and practices that are causing such hardships among exhibitors, the prediction is being made that they will come to the hearing in a belligerent mood, unwilling to make any concessions of any kind towards happier conditions in the business.

"If that is so, then the business is indeed in a bad way. Recently a prominent observer of movie business—a newspaper man—told the writer of this bulletin that he was fast losing interest in it. Pressed for a reason, he said: 'Because it seems to be coming apart at the seams and nobody is doing anything about it.' He came painfully close to diagnosing our ills. Yet in New York there are several doctors who, if inspired by good will and a sincere desire to save this great business, could easily do so. All they need to do is to see to it, each for his own company, that for the remainder of 1956, all pictures released shall be played by the theatres on their regular availabilities, or as close thereto as possible, and at rentals they can afford to pay.

"Then let these doctors (Balaban, Loew, Skouras, Warner, etc.) call a great conference of the representatives of all branches of the industry to take advantage of the good feeling and hopefulness thus engendered, to consider thoroughly what each branch, each organization and each individual can do to rescue the business from the doldrums, to fully exploit the pictures as they are released and to

entice millions of lost customers back into the theatres. Showmanship is not dead, it is merely bowed down by the great load of anxiety and uncertainty which exhibitors are carrying today. Let them feel that the distributors are in the same foxhole with them, that the industry is united by a recognition and understanding of each other's problems, and that all are going to join forces in putting the movies back on top of the amusements heap, and there will be such an awakening among exhibitors as was never known before."

*"The writer, seemingly appalled by the outcome, tried to soften the result by interpretation but could not, of course, alter the fact that a clear majority favored arbitrating film rentals."

"Quincannon, Frontier Scout" with Tony Martin, Peggie Castle and John Bromfield

(United Artists, no rel. date set; time, 83 min.)

Although photographed in DeLuxe color, this frontier melodrama is an ordinary picture of its kind. It has enough movement to get by in theatres where action pictures are in demand, but elsewhere it rates no better than the lower half of a double bill. Dealing with the efforts of a scout to recover a shipment of repeating rifles that fell into the hands of hostile Indians, the story, in addition to following a familiar pattern, is handicapped by stilted dialogue and by uninspired direction and acting. Tony Martin, who is noted for his singing, plays the leading role without once raising his voice in song. In the picture's favor is the good color photography, which enhances the beauty of the scenic outdoor backgrounds:—

Briefly, the story, which is set in 1868, has Martin, a former captain who had resigned from the army, persuaded by his former commanding officer to undertake an investigation concerning the disappearance of a secret shipment of 800 repeating rifles from a wagon train attacked by Indians. Accompanied by John Bromfield, a lieutenant, John Doucette, a sergeant, and Peggie Castle, who was seeking to learn if her younger brother had been killed in the attack, Martin sets out for Fort Smith, near where the supply train had been ambushed. There, after many twists in the plot, Martin discovers that Ron Randall, the captain in command of the post, had turned traitor and had sold the guns to the Indians. He traces the guns to an Indian camp and, by posing as a trader and getting the braves drunk, gives his aides an opportunity to blow up an arsenal tent filled with the rifles and ammunition. He then makes good his escape and places Randall under arrest. As a reward, Martin is reinstated in the service with a promotion to major, and at the same time wins Peggie for his bride.

It was produced by Howard W. Koch, and directed by Lesley Selander, from a screenplay by John C. Higgins and Don Martin.

Family.

"The Animal World"

(Warner Bros., June 23; time, 82 min.)

Written, produced and directed by Irwin Allen, and photographed in Technicolor, this is an interesting and frequently fascinating documentary feature that traces the animal world from its beginning more than two billion years ago to the present day. The film has both educational and entertainment values, but on the whole it appears to be best suited for selected bookings in art theatres and educational institutions. The footage, which includes scenes that have been shot by naturalist photographers throughout the world, begins with the creation of the molecule which, after eons of ages, mutated and multiplied countless billions of times, filling the seas with one-celled plants and one-celled animals. From then on the film depicts chronologically the creation of other sea creatures, some of which invaded the land to become the forerunners of the giant dinosaurs. With the end of the dinosaur age as a result of volcanic eruptions and earthquakes, insect life is shown taking over the earth until the appearance of the lowly mammal millions of years later, followed by the animal kingdom as we know it today.

Remarkable real-life scenes of different animals in combat have been caught by the camera. The part dealing with the dinosaur age is extremely well done by means of animation and special effects, depicting the ferocious battles between the huge beasts and the violent volcanic eruptions and earthquakes that brought an end to their long reign. Worked into the proceedings for welcome relief are some amusing antics on the part of the different animals.

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TARNISHING THE LUSTRE

In a statement issued last week, Paramount announced that it had set the first six dates for Cecil B. DeMille's "The Ten Commandments" in New York, Washington, Cleveland, Beverly Hills, Boston and Baltimore, with the openings to take place in November and December.

Charles Boasberg, who issued the statement and who is supervisor of sales for the picture, emphasized that the theatres selected for the opening engagements were chosen on the basis that they are believed to be the best suited for long runs. Boasberg added that several other houses are being considered for early openings, and it is presumed that these, too, will be selected on the basis of their suitability for long runs.

Several days prior to the announcement of these first dates, Paramount officials outlined at a trade press conference the world-wide publicity and exploitation methods that will be employed in behalf of the picture. In a brief talk, Adolph Zukor, Paramount's board chairman, stated that "The Ten Commandments" is a film that "does not belong just to Paramount; it belongs to everyone in the industry." He declared also that picture "will add lasting lustre to the industry — lustre that will be there after all of us here are gone."

From the manner in which Paramount plans to market the picture — hand-picking first-run theatres and, through extended engagements, milking every possible dollar of revenue while the national advertising is still effective and making it available to the sub-runs only after it has been bled white, most exhibitors will feel that the picture, rather than benefiting everyone in the industry, will benefit a comparatively favored few, and that the "lustre" Mr. Zukor speaks of will be considerably tarnished by the time the picture is made available to them.

MAKE THEM WRITE IT INTO THE CONTRACT

Norman Katz, executive vice-president of Dominant Pictures Company, has announced that his firm will reissue to theatres 104 of the approximately 850 pictures acquired recently from Warner Brothers by PRM, Inc.

Under the plan, the reissues will be made up in two packages of 52 features each. The first package, which will include those features considered to be the most commercial theatrically, will be marketed to the theatres with a clause that will restrict their showing on television until September 1, 1957. The reissues in the second 52-feature package will be withheld from television until six months after their theatrical distribution.

Katz also announced that the balance of the old Warner Bros. pictures will go into theatrical release as selected, with no guarantee regarding their showing on television.

To exhibitors who contemplate booking any of these reissues, a word of caution is necessary. To begin with, Dominant Pictures Company is a subsidiary of Associated Artists Productions, which is headed by Eliot Hyman. Readers of these columns will recall that HARRISON'S REPORTS, in its issues of November 29, 1954 and December 18, 1954, as well as in its September 3, 1955 issue, cautioned exhibitors against the methods pursued by Hyman in marketing his company's pictures to both television and the theatres.

Those articles disclosed that Hyman, in announcing the acquisition of an extensive program of pictures, stated that twenty-four of the pictures, which were British-made and which had not been shown in this country, would be distributed to the theatres only and would not be made available to television until approximately two years after completion of their theatrical run so that the exhibitors would have a substantial clearance.

Within one week after Hyman gave this assurance, it was disclosed that station KTLA in Los Angeles had acquired several of the pictures listed by him as being available for theatrical release only, and several weeks after that disclosure his company began concluding deals with television stations throughout the country.

In August of 1955, it was reported by *Motion Picture Daily* that simultaneous bookings of a picture on television and in theatres had materialized with the release of Associated Artists Productions' "Front Page Story" to the Million Dollar Movie program on WOR-TV in New York, while still playing theatres in the area reached by that station.

In view of the fact that Hyman did not honor the past assurances he gave against indiscriminate selling of his pictures to both TV and theatres, the exhibitors have a right to be wary of the present assurances being given through his subsidiary company in connection with the reissuing of the Warner Bros. pictures.

The only way by which the exhibitor can protect himself in this case is to obtain from the company written guarantees that the picture or pictures they book have not and will not be shown on television until after the lapse of a specific period of time, with appropriate penalties for failure to live up to the guarantee. Assurances are not enough; make them write it into the contract. In that way you will save yourself the possible embarrassment of charging an admission price for a picture that may be seen on television free of charge, either while you are playing it or shortly after you have played it.

**"The Catered Affair" with Bette Davis,
Ernest Borgnine, Debbie Reynolds
and Barry Fitzgerald**

(MGM, June; time, 93 min.)

Very good! Based on the television play by Paddy Chayefsky, author of "Marty," this domestic comedy-drama should go over very well with the general run of audiences, for, like "Marty," it is filled with deep human interest and deals with true-life happenings that will be understood and appreciated by the masses. In this case the true-life situations that arise stem from the problems and emotional upheavals that beset a low-income Irish family living in the Bronx when the dominating but well-meaning mother decides that her daughter shall have an expensive catered wedding, despite the girl's desire for a simple affair and the hard-working father's objections that it will dissipate his meager life's savings. It is the type of story that offers many touching and pathetic moments and, despite the family quarrels, one feels sympathetic toward all the characters. Excellent work is done by Bette Davis as the mother; her matronly appearance and Bronx dialect make the characterization seem real. Fine acting jobs are turned in also by Ernest Borgnine, as the suffering father; Debbie Reynolds, as the understanding but unhappy daughter; and Barry Fitzgerald, as Debbie's sensitive uncle, who contributes good touches of comedy. The settings are drab, but they help to make the story all the more realistic:—

Borgnine and Bette are having breakfast in their railroad flat when Debbie, their daughter, announces that she is going to marry Rod Taylor, her fiance. Debbie insists that the wedding be a simple affair, with only the immediate families present. She excludes even Fitzgerald, her uncle who lived with them, lest other relatives insist that they, too, be invited. Fitzgerald walks out of the house in a huff when Bette tells him of the wedding plans. When nosey neighbors indicate that the wedding seems too hasty, and when Debbie's future in-laws boast about the big weddings they gave their daughters, Bette decides that Debbie, too, shall have a catered affair. Borgnine, who had been saving for years to buy his own taxicab, groans at the cost of a catered wedding but holds his tongue. Debbie, too, objects, but she gives in to please her mother. The planning for the big wedding, however, brings heartaches to all concerned. Debbie has to appease her boy-friend, who is distressed over the postponement of the wedding date, and she finds herself faced with an emotional problem when her closest girl-friend, who is to be her matron of honor, turns her down because she could not afford to buy a gown. Borgnine becomes completely exasperated when arrangements are made for the reception and the cost proves to be much greater than anticipated. Meanwhile Bette, aware of her husband's financial worries, is faced with a headache when the groom's parents invite twice the number of guests allotted to their side of the family. With her parents constantly bickering, her uncle about to leave home and her fiance disturbed, Debbie loses her temper and insists that the elaborate wedding plans be cancelled, regardless of the embarrassment it may cause. Bette gives in to her daughter, but the

cancellation leads to another quarrel with Borgnine, during which they air the hurt feelings each suffered throughout their married life. Their quarrel, however, leads to a better understanding between husband and wife, and both look forward to a happier future as they hurry to the church to attend Debbie's simple wedding.

It was produced by Sam Zimbalist, and directed by Richard Brooks, from a screen play by Gore Vidal, who based it on the play by Paddy Chayefsky.

Family.

**"Godzilla, King of the Monsters"
with Raymond Burr and an all-Japanese cast**

(Embassy Pictures, April; time, 80 min.)

This Japanese-made horror film is a "King Kong" type of exploitation picture, centering around a giant, 400-foot tall prehistoric monster, who emerges from the sea and makes a shambles of Tokyo, toppling huge buildings, destroying bridges and setting fire to everything that gets in his path. It should go over well in theatres that can play pictures of this kind, in spite of the fact that the acting is inferior and the editing choppy. Raymond Burr, as a newspaperman, is the only American in the otherwise all-Japanese cast, and the scenes in which he appears seem to have been shot in this country, but they have been edited into the action in expert fashion. Much of the dialogue has been dubbed into English, and in those parts where Japanese is spoken the action is explained by means of English narration. The fantastic story is, of course, highly imaginative, but, except for the scenes dealing with the monster, much of it is quite dull. What really puts the picture over is the exceptionally good special effects, which depict with startling realism the havoc wrought by the monster as he destroys structures and breathes a luminous vapor that causes all things to burst into flames:—

En route to a news assignment in Cairo, Raymond Burr, an American newspaperman, stops in Tokyo and remains there to cover a most unusual story concerning the mysterious destruction of ships just off the coast. He hears talk of a fabled prehistoric monster called Godzilla, and a visit to an island near the ship sinkings discloses that there is such a beast—a 400-foot tall behemoth, whose strength crushes buildings and steel structures as if they were matchsticks, and whose breath sets fire to everything that gets in his way. Eventually, the monster tires of attacking shipping and he rises out of the sea to invade Tokyo. Frenzied efforts to combat him, including high voltage electricity and artillery shells that explode directly on his hide, are unavailing and he spreads death and destruction everywhere before retreating into the bay. With the civilized world itself in peril, all hopes are placed on a young scientist's untested discovery—a compound that will destroy the oxygen in water by chain reaction. Scientists venture forth from the ruined city and track the beast down with Geiger counters. The young scientist himself descends into the ocean in a diving suit to detonate his device. He sacrifices his life in the effort, but succeeds in destroying the monster.

It was produced by Tomoyuki Tanaka, and directed by Terry Morse and Ishiro Honda, from a screenplay by Takeo Murata and Mr. Honda, based on a story by Shigeru Kayama.

It might prove too frightening for little children.

"Unidentified Flying Objects"

(United Artists, May; time, 91 min.)

This Clarence Greene-Russell Crouse production, on which they claim to have worked for more than three years, is a documentary-type, factual dramatization of the story of flying saucers, from the day they were first reported sighted in 1947 to the time unidentified flying objects were reported sighted over Washington, D. C., in 1952. Included in the presentation, which covers the methods employed by USAF Intelligence in its intensive investigation of the reported sightings, are clips of what is described as actual motion pictures of flying saucers, which were shot on separate occasions in Utah and Montana.

The object of this film seems to be to convince the picture-going public that flying discs do exist, and since what has been observed in the sky and photographed were not balloons, not birds and not aircraft of any kind, they must necessarily be flying discs, descended from somewhere in outer space. The American Air Force, however, has carried on an exhaustive study of flying saucer sightings over a period of eight years and has concluded that none exist. Moreover, the clips of flying saucers shown in this film were put through every laboratory test known to science by Pentagon officials, and the final, official report labels the flying objects as "unknowns."

There is no question that the documentary evidence presented in this film by Messrs. Greene and Rouse to prove the existence of flying saucers is impressive. Whether, however, most picture-goers will accept this evidence as conclusive is questionable.

Insofar as the exhibitor is concerned, it may be said that the picture is interesting and informative, but it cannot be classified as an entertainment. Properly exploited, "U.F.O." should draw customers to the box-office, but the exhibitor would do well to show it as part of a double bill, in which the top feature has high entertainment values, so that his patrons may receive their money's worth if they should find this documentary more educational than entertaining.

Clarence Greene produced it, and Winston James directed it, from a screenplay by Francis Martin.

Suitable for all.

"Star of India" with Cornel Wilde, Jean Wallace and Herbert Lom

(United Artists, no rel. date set; time, 84 min.)

Photographed in Technicolor and set in 17th Century France, this British-made costume melodrama should get by as a program filler with indiscriminating audiences. There are few surprises in the story's mixture of treachery, intrigue, derring-do and romance, centering around the struggle for possession of a priceless jewel, but it has enough fast action and exciting sword play to shape up as a fair swash-

buckling entertainment of its kind. Cornel Wilde is properly dashing as the hero of the piece, and Herbert Lom plays the villain in accepted dastardly style, but Jean Wallace is rather wooden as the heroine. The production values are lavish but the color photography is uneven:—

Returning home from the wars, Wilde, a young French nobleman, finds that his lands and chateau had been confiscated by Lom, the treacherous governor of the province, and sold to Jean, a beautiful Dutch widow. Jean makes a deal with Wilde to return his property if he will help her recover possession of the "Star of India," a fabulous sapphire, which had been stolen from the Dutch by Lom. Through a series of clever moves, Wilde manages to become a guest in Lom's castle during a visit of Louis XIV, and by ingratiating himself with Yvonne Sanson, the King's reigning favorite, he discovers that Lom kept the "Star of India" in the hilt of his sword. Wilde deliberately provokes Lom into challenging him to a duel and, by brilliant swordsmanship, he obtains possession of Lom's rapier and extracts the jewel. He escapes from the castle, hotly pursued by Lom's men, and to divert the chase from Jean, to whom he had returned the gem, he allows himself to be captured. He escapes from his captors eventually and joins Jean aboard a vessel that was to take her back to her own country. Jean deeds back his property as promised, but Wilde, by this time deeply in love with her, wants her to return to his chateau as his wife. Lom and his men catch up with them before the ship can sail and, in the ensuing fight, Lom loses his life in a showdown duel with Wilde, thus leaving the way clear for Wilde and Jean to pursue a peaceful future together.

It was produced by Raymond Stross, and directed by Arthur Lubin, from a screenplay by Herbert Dalmas.

Family.

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THE UNRELIABILITY OF TRADE PAPER FIGURES ON GROSSES

Throughout the years, HARRISON'S REPORTS has from time to time cautioned the exhibitors about the unreliability of weekly grosses and daily box-office receipts published by the different trade papers. To prove that these figures are, as a general rule, misleading, this paper reproduced several times the gross receipts published by other trade papers regarding the business done by specific pictures in specific theatres, and a comparison of the figures showed that they differed, not by hundreds, but by thousands of dollars.

The variance in figures is bad enough when published by different trade papers, but the situation becomes completely ridiculous when the same publishing organization reports glaringly different grosses in its own publications. We are referring to *Daily Variety* in Hollywood, and weekly *Variety* in New York. So that you may have a fair idea of the variance in their figures, let us compare some of the New York grosses reported in the April 21 issue of *Daily Variety* with those reported in the April 25 issue of weekly *Variety*:

Daily Variety reports that "The Birds and the Bees," aided by George Gobel's personal appearances on stage, was headed for an \$11,000 gross on opening day at the Paramount Theatre. Weekly *Variety* reports a \$13,000 gross for the first three days. In other words, if we are to accept these figures as accurate, the picture grossed a measly average of \$1,000 a day without personal appearances by Gobel — and this in a Broadway house that has 3,644 seats with admission prices that range from one to two dollars.

"Meet Me in Las Vegas," at the Astor, is reported by *Daily Variety* as grossing \$14,000 in five days of the sixth week, while weekly *Variety* sets a figure of close to \$15,000 for the full seven days.

The wires really got crossed for "The Man Who Never Was," at the Victoria Theatre, where *Daily Variety* reports a gross of \$14,000 in six days of the third week, while weekly *Variety* gives it \$12,000 for the full week.

"Threshold of Space," at the Globe, is credited by *Daily Variety* with grossing \$5,000 in four days of the fourth week, but weekly *Variety* reports \$5,500 for the full seven days.

"Miracle in the Rain," at the State is reported by *Daily Variety* as grossing \$4,000 in two days of its fourth week, while weekly *Variety* sees a probable \$8,000 for six days.

As a further example of the ridiculousness of these published grosses, let us compare the Los Angeles figures published last week by the *Hollywood Reporter* with those published by weekly *Variety*:

"Man in the Gray Flannel Suit," at the Chinese: *Hollywood Reporter*, \$37,000; *Variety*, \$32,000.

"Carousel," at four theatres, the Downton Los Angeles, Hollywood Fox, Ritz and Loyola: *Hollywood Reporter*, \$42,000; *Variety*, \$30,000.

"Meet Me in Las Vegas," at the Downtown Paramount: *Hollywood Reporter*, \$18,000; *Variety*, \$11,000.

"Gaby," at the Four Star: *Hollywood Reporter*, \$10,000; *Variety*, \$6,500.

"Anything Goes," at two theatres, the Orpheum and Pantages: *Hollywood Reporter*, \$20,000; *Variety*, \$12,000.

More examples of the vast differences in grosses published by the trade papers can be cited, but those already mentioned should give you a pretty good idea of their unreliability. As a general rule these figures are inflated, and they have never been of any use to the independent exhibitors except to lure them into paying high film rentals.

SSBC REJECTS REQUEST FOR EXHIBITOR POLL

In response to their request that the Senate Small Business Subcommittee conduct a poll among the nation's exhibitors to ascertain their feelings on industry matters now before that body, Senator Hubert H. Humphrey, the Subcommittee's chairman, has notified Myron Blank, president of the Theatre Owners of America, and Harry Brandt, head of the Independent Theatre Owners Association, that the Subcommittee is in no position to undertake such a task. He suggested that the exhibitor associations get together and engage a recognized polling organization to do the job. Although Humphrey stated that he would be interested to study the results of such a poll, it is doubtful if the matter will be pursued by the exhibitor leaders, for Brandt himself has stated that he will not make a further move, while Abram F. Myers, Allied's board chairman and general counsel, has declared that such a poll is unnecessary insofar as Allied is concerned, for it has already polled its members and knows their wishes. TOA's decision will not be known until the return of Blank from a European trip, but it is doubtful if he will want a poll conducted by an outside organization without the cooperation of the other exhibitor groups.

ADMINISTRATION OPPOSITION DIMS HOPES FOR TAX RELIEF

Exhibitors who are backing the campaign for admission tax relief had their hopes raised last week when a House Ways and Means subcommittee, which had made an exhaustive study of the excise tax structure, included in its recommendations that Congress give consideration to a further cut in the admission tax.

This week, however, their hopes were dimmed, first by Treasury Secretary Humphrey, and then by President Eisenhower. Humphrey told Republican legislative leaders that he did not anticipate any huge Treasury surplus, despite talk to that effect, and he expressed his opposition to any tax cuts this year. On the following day the President told his press conference that he did not believe that it would be to the best interests of the nation to reduce taxes this year. He added that, even if the Treasury ends up the fiscal year with a greater surplus than the \$200,000,000 anticipated, it would be best to apply the surplus to reduction of the national debt.

The Administration's firm opposition to any tax cuts this year undoubtedly will prove to be a formidable obstacle in the path of the industry's drive for a reduction in the admission tax.

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No. 18

ADDING INSULT TO INJURY

According to reports in the daily trade papers, the operators of drive-ins and regular theatres in and around Springfield, Mass., are up in arms over the fact that at least three barrooms, namely, Miller's Cafe, Frankie's Cafe and the Log Cabin, are showing to their beer-guzzling patrons 16 mm. versions of major company product, free of charge.

The saloons are offering the free film twice a week, with Miller's Cafe playing them every night.

The news reports state that the situation reached a climax last week when Miller's played Columbia's "Three Stripes in the Sun" one week before it played day and date at E. M. Loew's Riverdale Drive-in and Zeo's Parkway Drive-in in North Wilbraham.

Columbia has issued a statement to the effect that it has asked the Federal Bureau of Investigation to determine how a 16 mm. print of "Three Stripes" was shown at Miller's Cafe. The statement added that no regular 16 mm. release of that picture was planned for at least two years, and the only legitimate 16 mm. prints of that feature are those made for use by the Armed Services.

Meanwhile it is reported that other feature films shown recently in the Springfield saloons included Howard Hughes' "The Outlaw;" Columbia's "A Prize of Gold;" Universal's "The Glenn Miller Story" and "The Magnificent Obsession;" and a double bill of Universal's "War Arrow" and Columbia's "Dead Reckoning."

Film Daily reports that Millers exploits its programs by using one-sheets in the tavern to advertise coming attractions, attaching a time-table beneath, and shorts are used to round out a program similar to an evening in the theatre.

When one bears in mind that the distributors' indiscriminate selling of their old features to television has served to undermine the business of the theatre owners to a point where many of them are on the verge of bankruptcy, this latest abuse of making available to saloons features that are comparatively new and that can be seen free of charge reaches a new low in distributor disregard for the welfare of their principal customers.

The exhibitor organizations should not only make a strong protest to the offending distributors against continuance of this practice but they should give the matter deep study so that every exhibitor may know how to obtain a maximum of protection against the possibility that the pictures he books will be shown in the corner saloon either before or shortly after he shows them.

There was a time when the theatres gave away dishes in order to sell the pictures. Has the motion picture industry reached a point where its product can be given away in order to sell a 10c glass of beer?

THE PRESIDENTS REMAIN ALOOF

More than two weeks have gone by since Abram F. Myers, board chairman and general counsel of National Allied, issued an appeal to the presidents of the film companies to "call a great conference of the representatives of all branches of the industry" in an effort to straighten out the differences that are keeping intra-industry relations in a constant state of turmoil at a time when the need for greater understanding and cooperation is more acute than ever.

To this day, however, not one of the film company heads has shown any interest in his plea, in spite of the fact that most of them have from time to time issued their own appeals for a better understanding between exhibition and distribution for the good of the business as a whole.

The distributors have always been quick to frown whenever the exhibitors run to the Government for the relief they must have, but what they don't seem to understand is that their unyielding attitude leaves the exhibitors with no alternative.

NATURAMA

With its presentation of "The Maverick Queen," which is reviewed on the inside pages of this issue, Republic has unveiled to the trade its Naturama wide-screen process.

It is an anamorphic system, with an aspect ratio of 2:35 to 1, and is compatible with all similar processes, such as CinemaScope and Vistarama. Theatres that are now equipped with wide screens and anamorphic projection lenses will require no additional equipment for pictures made in the Naturama system. Republic has announced that all its Naturama productions will be released with an optical sound track only.

The system is impressive, offering an image that has fine resolution and definition. It should be pointed out, however, that movie-goers, who by this time are accustomed to seeing anamorphic productions, will not find any perceptible difference between Naturama and the other anamorphic systems.

SSBC HEARINGS RESUME MAY 21

The Senate Small Business Subcommittee, which is investigating exhibitor complaints against distributor practices, will convene on May 21 to hear the distributors' side of the story. Meanwhile Senator Humphrey, the Subcommittee's chairman, has asked the Department of Justice to submit by May 20 a written reply to exhibitor charges of laxity in enforcing the consent decrees.

**"The Revolt of Mamie Stover"
with Jane Russell, Richard Egan,
Joan Leslie and Agnes Moorehead**

(20th Century-Fox, April; time, 92 min.)

Based on a the widely-read novel by William Bradford Huie, who described its heroine as "the Henry Ford of harlotry," this lusty romantic sex drama should draw well at the box-office, for it is being backed by a top exploitation campaign and stars the voluptuous Jane Russell in a role tailored to her talents and to her physical attributes. The novel, which dealt with the methods employed by a wealth-seeking prostitute to amass a fortune in Hawaii before and after the attack on Pearl Harbor, has been toned down to make it suitable for the screen. Hence the heroine is now depicted as a hostess in a dance hall, where she becomes the star attraction and obtains a major cut from the receipts she earns for dancing and drinking with servicemen. It does not, however, take much imagination on the part of the spectator to understand the purpose of the so-called "champagne rooms" off the dance floor, where the girls entertain the servicemen in private. Miss Russell is highly effective in the title role, and a competent performance is delivered by Richard Egan as an author who befriends her and wins her heart, but who rejects her love when he learns that she had continued her shady life to increase her wealth while he was at the battlefield. Agnes Moorehead contributes a colorful characterization as the dance hall's proprietess, who employs Michel Pate, a sadistic brute, to keep the girls in line. The CinemaScope and DeLuxe color photography add much to the colorful Honolulu backgrounds against which the action was shot:—

Compelled by the police to leave San Francisco as an undesirable character, Jane boards a freighter bound for Honolulu. On board she meets Egan, a novelist who lives in Hawaii, and she tells him of her ambitions to make a fortune. He tries to talk her out of seeking employment in Miss Moorehead's dance hall but to no avail. Jane starts work in the dance hall immediately after her arrival and, to get around the rule that no girl may have a bank account, asks Egan to hold her money for her. In time Egan's emotions cloud his judgment and he falls in love with Jane, much to the dismay of Joan Leslie, his socialite girl-friend. Immediately following the attack on Pearl Harbor, Jane sees an opportunity in the resultant panic and she uses the money Egan had been saving for her to buy real estate at low prices. Meanwhile Egan joins the Army and, on the eve of his departure for the front, he asks Jane to give up the dance hall. She agrees, but after he leaves, Agnes offers Jane a bigger cut to remain. With Honolulu jammed with troops, Jane is unable to resist the golden opportunity. She becomes the darling of the armed forces and uses officers, not only to financial advantage, but to break down the social system that had kept her out of places where the town's respectable element congregated. Her wealth increases by leaps and bounds, and in due time Egan learns of her failure to keep her promise. When he returns to Honolulu, Jane believes that her material success will vindicate her moral failure in Egan's eyes, but Egan, in spite of the fact that he still loved her, parts from her. Disillusioned, Jane gives away her wealth and sadly heads for her home-town in Mississippi.

It was produced by Buddy Adler, and directed by Raoul Walsh, from a screenplay by Sydney Boehm.

Adult fare.

**"The Man Who Knew Too Much"
with James Stewart and Doris Day**

(Paramount, June; time, 120 min.)

In keeping with his reputation, Alfred Hitchcock has fashioned a highly exciting and entertaining suspense thriller in "The Man Who Knew Too Much," which has been photographed in VistaVision and Technicolor. One is held in tense suspense throughout because of the danger faced by a 7-year-old American boy, who had been kidnapped in French Morocco by international plotters so as to prevent

his vacationing parents from revealing to the authorities information they had inadvertently obtained concerning the pending assassination of a diplomat in London. Thanks to Hitchcock's masterful direction and to the expert acting of James Stewart and Doris Day, as the anguished parents, the taut, suspense-laden plot grips the audience from start to finish and they will find themselves experiencing the horror and emotional strain suffered by the distraught parents who are forced to keep silent for the sake of their child, and the overwhelming feeling of relief when they succeed in rescuing the boy. The manner in which they prevent the assassination and save the boy will keep the spectator on the edge of his seat. Most of the action has been shot against authentic French Morocco and London backgrounds, adding a striking touch of realism to the proceedings:—

While vacationing in French Morocco with Doris and with Chris Olsen, their little son, Stewart, an American doctor, innocently becomes involved with international plotters who become friendly with him. One morning, in the market place, he witnesses the murder of one of his new-found friends who, before dying, reveals to Stewart that he is a secret French agent and informs him of an assassination plot that is going to take place in London. Before Stewart can talk to the authorities, he receives a message from the plotters telling him that his son had been kidnapped by them and that the child would be killed if he (Stewart) divulged the information he had. Stewart and Doris naturally keep silent for the sake of the child and they depart immediately for London in the hope that they can locate and rescue him. Upon their arrival in London, they are met by a Scotland Yard inspector who tells them that he knows of the kidnapping and offers to aid them, but they refuse his assistance lest they endanger their boy. From the meager information given Stewart by the dying agent, he and Doris eventually trace the boy to a mission, where the kidnappers knock Stewart unconscious and then remove the boy to the Embassy of a foreign country, whose Prime Minister was to be assassinated that night at London's famed Albert Hall in a plot engineered by his own people. Through a series of odd circumstances, Doris goes to Albert Hall to locate the Inspector who had offered to aid her and, noting one of the plotters pointing a gun at the Prime Minister, spoils his aim with a timely scream just as Stewart arrives on the scene. Stewart, having learned that the boy had been taken to the Embassy, cleverly induces the grateful Prime Minister to invite him and Doris to a reception that night at the Embassy, where he manages to rescue the child before any harm can come to him.

It was produced and directed by Alfred Hitchcock, from a screenplay by John Michael Hayes and Angus MacPhail, based on a story by Charles Bennett and D. B. Wyndham-Lewis.

Family.

**"Hilda Crane" with Jean Simmons,
Guy Madison and Jean Pierre Aumont**

(20th Century-Fox, April; time, 87 min.)

Centering around the trials and tribulations of an attractive but restless young woman whose search for domestic happiness, after two unsuccessful marriages, is stymied by her own wayward tendencies, "Hilda Crane" is a "soap opera" drama, the kind that probably will not win critical acclaim, but it has saleable ingredients and, properly exploited, should give a good account of itself at the box-office, for it is the type of picture that has given ample satisfaction to audiences in the past, particularly women. Although her role is hardly one that rates the spectator's sympathy, Jean Simmons effectively gets across the character of a confused young woman who makes a mess of her life through her own weaknesses. Guy Madison is sympathetic as her third husband, an understanding fellow who marries her in spite of her past, and Jean Pierre Aumont is smooth and oily as a debonaire college professor who pursues Jean and succeeds in enticing her to his bedroom when her husband leaves town on a business trip. As in most stories of this kind, the heroine is constantly faced with problems, but in the end everything is resolved satis-

factorily, just as the ladies like. The picture, which has been photographed in CinemaScope and color, with prints by Technicolor, has top production values:—

After two marriages, numerous love affairs and an unsuccessful career as a New York model, Jean returns to her home-town and makes an effort to establish harmonious relation with Judith Evelyn, her mother, whom she finds more concerned with surface appearances than with her daughter's inward emotions. In due time Jean receives a marriage proposal from Madison, a boyhood sweetheart who had become a successful contractor, but she does not consider it seriously because of her infatuation for Aumont a local college professor, with whom she had had a romance during her student days. When Aumont makes it clear that he desires an affair rather than marriage, Jean spurns him in disgust and accepts Madison's proposal. She immediately encounters opposition from Evelyn Varden, Madison's mother, who employs private detectives to check her past. On the day of the wedding, Miss Varden offers Jean \$50,000 to leave town without her son, but Jean rejects the offer after telling her that she plans to be a good wife to her son and to make him happy. As the wedding ceremony is completed, word comes that Madison's mother had died of a heart attack. This news starts the marriage off under a cloud, with Madison feeling responsible for his mother's death because he had opposed her. Eventually, Jean rebels against living in a house where the presence of Madison's mother is still felt. She starts drinking and, in her rebellion, has a rendezvous with Aumont in a local hotel. Madison surprises them and, after sending Jean home, beats up Aumont. Ashamed and lonely, Jean attempts suicide by swallowing an overdose of sleeping pills. Quick action by Madison saves Jean's life, and he comes to the realization that she had been driven to self-destruction by a lack of understanding on his part as well as on the part of her mother. When Jean recovers and makes plans to leave, Madison begs her to remain. Jean happily agrees, assured that she at last had found a man she can truly love.

It was produced by Herbert B. Swope, Jr., and directed by Philip Dunne from his own screenplay, based on the play by Samson Raphaelson.

Adult fare.

"The Maverick Queen"
with Barbara Stanwyck, Barry Sullivan,
Scott Brady and Mary Murphy

(Republic, May; time, 92 min.)

Good western fare is served up in "The Maverick Queen," which has been photographed in Trucolor and in Naturama, Republic's new wide-screen anamorphic process, the details of which appear elsewhere on these pages. Based on the Zane Grey novel of the same title, the story covers familiar ground, but it moves along at a fast and exciting pace and is replete with situations that crackle with action and suspense. As a wealthy saloon owner who casts her lot with a gang of outlaws, Barbara Stanwyck handles her acting assignment in her usual capable fashion, and the same may be said for Barry Sullivan, as a Pinkerton undercover man who poses as an outlaw to break up the gang. Scott Brady plays the villain with savage intensity, particularly in the sequence where he brutally attempts to kill Miss Stanwyck because she had fallen in love with Sullivan. The outdoor backgrounds, enhanced by the color photography and the Naturama process, are a treat to the eye. The night scenes, however, are too dark:—

Barbara, influential owner of "The Maverick Queen," a gambling palace, works hand-in-glove with an outlaw gang known as the Wild Bunch and buys the cattle they steal. Love and trouble enter her life when Sullivan, a Pinkerton agent posing as an outlaw, worms his way into her confidence and arouses the jealous fury of Brady, her boy-friend, a treacherous mixed-breed lieutenant of Howard Petrie, leader of the Wild Bunch. Brady threatens to kill Sullivan unless he leaves town. Ignoring the threat, Sullivan takes a job with Barbara as a faro dealer, and at the same time refuses an offer made by Mary Murphy, a pretty ranch

owner, who wanted him to head a vigilante group being formed to break up the Wild Bunch. Mary had reason to believe that Sullivan is honest and, despite his suspicious actions, keeps faith in him. Sullivan's help in a train robbery makes him acceptable to the Wild Bunch and he is given access to their mountain hideout. In the complications that follow, Brady finds evidence of Sullivan's undercover work and his fury leads him to try to kill Barbara. When this fails, he forces Mary and Wallace Ford, her cook, to the mountain hideout to reveal Sullivan's true activities to the outlaws. Barbara rushes to warn Sullivan of his danger and is killed by outlaw bullets while helping him to escape. In the gun battle that ensues, Sullivan and Mary are rescued by the timely arrival of a sheriff's posse while the members of the gang are either killed or captured. It all ends with Mary and Sullivan looking forward to a happy future, made possible by Barbara's sacrifice.

It was produced and directed by Joe Kane, from a screenplay by Kenneth Gamet and DeVallon Scott.

Unobjectionable morally.

**"Magic Fire" with Alan Badel,
Yvonne de Carlo, Rita Gam
and Valentina Cortesa**

(Republic, March 29; time, 95 min.)

Photographed in Trucolor, this film biography of composer Richard Wagner is best suited for selected bookings aimed at attracting the lovers of classical music, for considerable footage is given over to excerpts from the wide range of Wagnerian operas. But even to such music lovers the picture's appeal is doubtful, for its story of Wagner's life and loves, though founded on fact, is slow-paced and ponderous, and never succeeds in reaching any appreciable dramatic heights. Alan Badel turns in an impressive portrayal as Wagner, depicting him as a selfish and self-centered man, for whom no sympathy is felt. Yvonne de Carlo, as the composer's wife, is wooden. Valentina Cortesa and Rita Gam, as the two other women in his life, are fairly effective. The film has been shot against actual historical backgrounds in Europe, giving the proceedings unusually fine production values, but it is not enough to overcome a heavy story that has been presented in a stilted manner.

Opening in the year 1834, the story depicts Wagner as a brilliant 21-year-old musician who is appointed conductor of the opera company in the provincial German town of Magdeburg. There he meets and marries Minna (Yvonne de Carlo), a beautiful actress who loves him but disapproves of his ambitions to become a composer. When the opera company goes broke, Wagner goes to Paris, where he gains an audience with Meyerbeer (Charles Regnier), the reigning musical personality, who treats his compositions lightly. But Franz Liszt (Carlos Thompson) recognizes Wagner's genius, eventually rescues him from a debtor's prison and uses his influence to have Wagner's operas presented. The success of "The Flying Dutchman" wins Wagner an appointment as Court Conductor at Dresden, but his revolutionary activities force him to flee the country when an order is issued for his arrest and execution. Through the friendship of Liszt, Wagner is given asylum in Switzerland on a wealthy man's estate, where he continues writing operas while carrying on an affair with his host's wife (Valentina Cortesa). Minna exposes the affair in a jealous fury, divorces Wagner, and dies at a later date. In due time King Ludwig II of Bavaria, a patron of the arts, befriends Wagner and gives him unlimited power and money to produce his operas, but the King is compelled to dismiss the composer when he becomes involved in a scandal with Cosima (Rita Gam), Liszt's married daughter. Wagner is again forced into exile, but Cosima marries him after divorcing her husband. He continues composing until dying of a heart attack in 1883.

It was produced and directed by William Dieterle, from a screenplay by Bertita Harding, E. A. Dupont and David Chantler.

Best suited for mature audiences.

**"Bhowani Junction" with Ava Gardner
and Stewart Granger**

(MGM, no rel. date set; time, 110 min.)

A spectacular and exciting romantic melodrama, beautifully photographed in CinemaScope and Eastman color in actual Pakistan locales. Set in the 1940's, during the days when the people of India sought freedom from British rule, the story revolves around the turmoil created by Communist-inspired rioting and wrecking, and around the internal conflict of a beautiful Anglo-Indian girl, a member of the Women's Auxiliary Corps of the Indian Army, whose English blood draws her to a handsome English colonel, but whose Indian blood sympathizes with the nationals and with their struggle for independence. Ava Gardner and Stewart Granger are very good in the leading roles, and their romance is passionate and intriguing. Capable performances are turned in by the other members of the all-English supporting cast, most of whom are unknown in this country. The teeming scenes of Indian life, the fascinating backgrounds and architecture, the efforts at passive resistance that are turned into riots by terrorists, the disaster of a train wreck—these and other impressive sequences give the picture visual values that alone are worth the price of admission:—

Returning home on leave after four years of service, Ava finds Bhowani Junction beset by a passive resistance movement. She arrives at the same time as Granger, a colonel in command of a battalion of Pathan Rifles, called out to protect the main railway from being sabotaged by terrorists led by Peter Illing. Pressed into temporary duty to straighten out a transportation problem, Ava resents Granger's authority and is even more resentful of the brutal methods he is compelled to employ to clear the tracks and quell the rioting. Being half-Indian and half-British, Ava finds herself caught in a turmoil of internal conflict, which finds expression in her troubled romance with Bill Travers, Anglo-Indian traffic superintendent of the railway, who is torn between his unconscious affection for the country in which he lives and his pathetic admiration for the English, whom he looks upon as a superior race. When Granger is compelled to tighten security measures in the city, Ava's leave is cancelled and she is ordered back to duty as his liaison officer. One night she accidentally kills a British officer who tries to rape her, and she turns to Francis Matthews, a Sikh, for help. In this way she becomes involved with Freda Jackson, his fanatically Communist mother, and through her, with Illing, who hides the body. She decides to marry Matthews, but finds herself drawn to Granger and leaves Matthews at the wedding altar. Granger, by this time in love with her, learns of her part in the officer's murder and sees to it that she is cleared on the basis of self-defense. In the course of events, Illing, to evade capture by the British, kidnaps Ava, forces her to flag down a train and takes her along as hostage. Granger, aided by Travers, gives chase, which culminates with Ava's rescue and with Travers and Illing killing each other in a gun duel. Granger, ordered to England to attend Staff College and become a General, decides to retire so that he may remain in India and marry Ava.

It was produced by Pandro S. Berman, and directed by George Cukor, from a screenplay by Sonya Levien and Ivan Moffat, based on the novel by John Masters.

Adult fare.

**"While the City Sleeps" with Dana Andrews
Ida Lupino, Rhonda Fleming, George Sanders,
Vincent Price, Thomas Mitchell, Sally Forrest,
Howard Duff and James Craig**

(RKO, May 30; time, 100 min.)

Good melodramatic entertainment is offered in "While the City Sleeps," which effectively blends a backstage newspaper yarn with the rounding up of a psycho killer. Centering around an unstable playboy who inherits a New York newspaper and news service, and who offers the top executive post to the first department head who succeeds in solving a current murder, the story, though intricate, holds one's attention throughout, for the three men who are pitted against each other for the job use any means, unscrupulous or indecent, to win out over each other. The action moves along at a steady pace, and the dialogue is crisp and bright. The several sequences that have to do with the killer's maneuvers and with his being trapped are taut and suspenseful. Worked into the proceedings are good touches of humor and a strong romantic interest that is on the sophisticated level. All the players figure prominently in the action and their names offer the exhibitor considerable marquee power.

Briefly, the story opens with John Barrymore, Jr., a deliveryman, bludgeoning a young woman to death. Robert Warwick, owner of the newspaper and news service, orders the story played up in sensational terms. He dies suddenly from a heart attack and the enterprise is taken over by Vincent Price, his playboy son, who decides that the post of executive director shall go to the department head who solves the murder committed by Barrymore. This sets off a cutthroat competition among George Sanders, head of the news service; Thomas Mitchell, managing editor of the newspaper; and James Craig, the photo service chief. Mitchell enlists the aid of Dana Andrews, a top columnist, who is engaged to Sally Forrest, Sander's secretary, and Andrews, in turn, works with Howard Duff, a police lieutenant, in mapping out a plan to trap the killer by using Sally as bait. Craig, who was carrying on an affair with Rhonda Fleming, Price's wife, hopes to get the top job through her influence. Meanwhile Sanders persuades Ida Lupino, his sob-sister girl-friend, to make a play for Andrews to get him away from Mitchell's camp. All these moves lead to numerous complications, which culminate with Barrymore being trapped while attempting to murder Rhonda instead of Sally. Andrews gives the scoop to Mitchell, assuring him of the top job, but when Craig, aided by Ida, threatens to scandalize the fact that Rhonda was his mistress, Price meekly gives him the post. This move infuriates Andrews, who quits his job and heads for Florida with Sally to get married. When they arrive there, they learn that Price had had a change of heart, making Mitchell the executive director, selecting Ida as his personal aide, and sending Craig on a two-year world tour. It all ends with Price telephoning Andrews and offering him the post of managing editor.

It was produced by Bert Friedlob, and directed by Fritz Lang, from a screenplay by Casey Robinson, based on the novel, "The Bloody Spur," by Charles Einstein.

Adult fare.

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A NEW AND SERIOUS PROBLEM

As if the exhibitors haven't enough to worry about in these days of unconscionable film terms and TV competition, a new problem that faces them is that of being offered current pictures that are remakes with new titles, while the original productions with the same stories are making the rounds on television channels.

This problem has materialized in connection with two pictures shown to the trade press reviewers this week, namely, the Pine-Thomas-Shane production of "Nightmare," which is being released through United Artists and which is reviewed on the inside pages of this issue, and the Columbia release of Zoltan Korda's British-made production of "Storm Over the Nile," a review of which will appear in next week's issue.

"Nightmare" is a remake of "Fear in the Night," which Pine-Thomas produced for Paramount release in 1947, with Paul Kelly and DeForest Kelley in the leading roles. Maxwell Shane wrote the screenplays for both pictures and also directed them. Except for changing the story's locale to New Orleans and changing the hero's occupation from a bank clerk to a jazz musician — both minor changes that have no bearing on the plot —, the stories of both pictures are so much alike that the same synopsis used in this paper's 1947 review of "Fear in the Night" has been used for the synopsis of "Nightmare," except for the names of the different players in the cast.

"Storm Over the Nile" is a remake of "Four Feathers," which was produced by the late Alexander Korda and released by United Artists in 1939. Both productions are British-made, and each has an all-British cast. The screenplays for both pictures were written by R. C. Sherriff, based on the novel by A. E. W. Mason. Zoltan Korda directed the 1939 production and, in addition to producing the current version, co-directed it with Terrence Young. In this instance, too, the stories are so alike that this paper's synopsis of the 1939 picture can be used word for word to synopsize the story in "Storm Over the Nile."

Both "Fear in the Night" and "Four Feathers" were made available to TV outlets some time ago, and numerous television stations throughout the country have played and replayed them. Many other TV stations, particularly the newer ones, have not yet televised these two pictures, but it is only a matter of time before they, too, will show them.

Of the two pictures, "Four Feathers" undoubtedly has had the greatest number of TV showings, particularly in the major television markets, where it has been televised dozens of times, not only late at night, but also on Saturday matinees and early eve-

ning hours, because its blood-and-thunder action is of a type that holds the youngsters breathless.

It is quite obvious that, in selling these two features to TV distributors, the producers retained the story rights, otherwise they could not remake them. This arrangement undoubtedly was looked upon as a fine deal by the producers, for they not only realized a substantial profit on the sale of the pictures, but also retained the rights to the story. But now that they have poured hundreds of thousands of dollars into remakes of these stories, they may find that by selling the original productions to television they have seriously endangered their huge investment in the remakes, because, since they have no control over the TV distribution of the old versions, the exhibitor naturally will be hesitant about purchasing the remakes lest the originals be shown free of charge on a local TV station, either the same week or on the same day that he is exhibiting the new versions.

The danger faced by the exhibitors who buy these remakes lies mainly in the fact that the titles are different from the originals and give no indication to the unsuspecting movie-goers that they are new versions of old pictures. Just imagine how a picture-goer, who had seen "Four Feathers" on his TV set in the afternoon, would feel if he paid an admission price in the evening to see "Storm Over the Nile" only to find that it is a remake of the same story he had seen without charge a few hours previously! His justifiable wrath will know no bounds and, even if he demands his money back and gets it, he will bear a grudge against the motion picture industry in general, and the exhibitor in particular, for enticing him to the theatre to pay an admission for entertainment he had seen for free. The same, of course, holds true for the patron who, having seen "Fear in the Night" on television, pays an admission to see "Nightmare" and discovers that it is the same story.

Since it is too much to expect that a film salesman will be permitted to tell an exhibitor that the picture he is offering to him is a remake under a different title and that the original production is being shown on television, the practice is one that can get an exhibitor into serious difficulties with his patrons. The matter should be given immediate and careful study by exhibitor leaders, with a view to devising ways and means by which a distributor will be compelled to inform the exhibitor whether or not the picture offered to him for license is a remake and, if so, to provide him with full and complete information as to the original title and the disposition of the original production.

But even if a satisfactory arrangement can be reached whereby the distributors will give the ex-

(Continued on back page)

**"Away All Boats" with Jeff Chandler,
George Nader, Julie Adams, Lex Barker
and Richard Boone**

(Univ.-Int'l, August; time, 114 min.)

Based on Kenneth Dodson's best-selling novel, and photographed in VistaVision and Technicolor, "Away All Boats" is a vivid and stirring dramatization of a U. S. Navy Attack Transport ship and of the men who sailed her to the war-torn islands of the Pacific in World War II. It is a virile entertainment, with an engrossing story and highly thrilling war action sequences, and if the fine audience reaction accorded the picture at a preview in a New York neighborhood house is any criterion, it should go over very well with all types of patrons. The story traces the history of the Attack Transport from its shakedown cruise as an untried vessel to the day it is towed into port as a battle-scarred, floundering hulk, after participating in assault landings on Japanese-held islands and after weathering a vicious attack by Japanese Kamikaze suicide planes. Worked into the melodramatic action are the personal feelings and problems of the crew and officers, with special emphasis on the methods employed and the problems faced by the captain in his efforts to whip the untrained crew into an efficient fighting force. There are no women in the cast, except for a short and entertaining flashback that deals with the Boat Commander's romance, marriage and family life. The battle action sequences have been staged in expert and realistic fashion. Particularly exciting, and quite grim, are the attacks by the enemy Kamikazes, some of which are blown up in mid-air, while others succeed in ramming the ship with devastating results. All in all, "Away All Boats" is one of the better pictures of its type, even though it contains much that has been seen in other war melodramas. Universal-International is giving the film a tremendous advertising and exploitation campaign, which should be of considerable aid at the box-office:—

Jeff Chandler, a captain, takes command of the U.S.S. Belinda, an Attack Transport, which, like most of her crew, was untried at sea or war. Of his officers, he finds that the only ones with previous sea experience are George Nader, a former Merchant Marine captain, who had been assigned to the post of Boat Commander, and Charles McGraw, Richard Boone and Sam Gilman, all lieutenants. These men have little respect for Lex Barker, the ship's executive officer, a socialite Naval Reserve officer who was upset over leaving his desk job ashore. Chandler sets sail for Hawaii on a shakedown cruise and, in his determination to make the Belinda the most efficient transport afloat, he turns the cruise into a 24-hours-a-day training program. Meanwhile he confides to Nader that Barker is Executive Officer in name only, and that he needed him (Nader), a real sailor, on the bridge alongside him. In due time the Belinda participates in the different assault landings in the Pacific, where men and officers lose their lives in feats of heroism. Not the least to prove himself heroic and courageous is Barker, who not only wins the respect of his fellow-officers but also receives a promotion as commanding officer of another ship. With Barker's departure, Chandler makes Nader second in command. Disaster strikes on a quiet Easter Sunday at Okinawa when enemy Kamikazes attack the fleet. Three of the suicide planes hit the Belinda, killing and injuring many of the men, tearing a gaping hole in the port side and mortally wounding Chandler.

Nader takes command of the floundering ship and, aided by the superhuman efforts of the crew, keeps the ship afloat by using a heavy compressor to pump air into one of the holds, thus forcing the water out through the hole in the side while he heads for the safety of a small island about fifteen miles from Okinawa. Later, when the propellor shaft snaps, Nader orders the small boats over the side and their combined power is able to tow the ship at a speed of one knot. It all ends with Chandler drawing his final breath when the Belinda is safe at anchor.

It was produced by Howard Christie, and directed by Joseph Pevney, from a screenplay by Ted Sherdeman. Family.

**"Nightmare" with Edward G. Robinson,
Kevin McCarthy and Connie Russell**

(United Artists, no rel. date set; time, 89 min.)

This first of the Pine-Thomas-Shane productions for United Artists release is a fairly interesting psychological murder melodrama, but it does not rise above the level of program fare. It is a remake of "Fear in the Night," which Pine-Thomas produced for Paramount release in 1947, with Paul Kelly and DeForest Kelley in the leading roles. Except for the fact that the hero is a musician instead of a bank clerk, and the setting is New Orleans with the music of Billy May and his orchestra worked into the action, the plot is similar to the original in that it deals with the mystery surrounding a murder committed by the hero under circumstances he could not remember other than that it took place in the course of a "nightmare." Although some of the situations are far-fetched, the manner in which the mystery is unraveled and the hero cleared is presented in so skillful a way that one's interest in the proceedings never lags. The direction and acting are good, but much of the photography is in too low a key:—

Awakening in his hotel room from what seemed to be a nightmare, in which he had murdered a man in a room composed of mirrored doors, Kevin McCarthy, a jazz musician, finds finger marks on his throat, blood on his wrist and a strange key in his hand. Puzzled into a state of mental illness and convinced that he had killed a man under circumstances he could not remember, McCarthy seeks the help of Edward G. Robinson, his brother-in-law, a detective assigned to the homicide squad. Robinson dismisses the young man's story as a bad dream caused by overwork. A week later, McCarthy accompanies his brother-in-law, his sister (Virginia Christine) and his sweetheart (Connie Russell) on a picnic. A sudden rainstorm forces them to seek shelter in a large unoccupied mansion, where McCarthy, sensing the surroundings to be familiar, roams around and discovers the mirrored room of his "dream." His brother-in-law, puzzled by the discovery, has a talk with the local police and learns that a murder had been committed in the house one week previously in just the manner that it had occurred in McCarthy's "nightmare." Despite the conclusive evidence of McCarthy's guilt, Robinson, before turning him in, determines to find out what caused the young man to commit the crime. He questions him closely and learns that, on the night of the murder, Gage Clarke, a middle-aged roomer next door, had visited McCarthy. Robinson's investigation of Clarke discloses that he was the wealthy owner of the unoccupied mansion and that, through hypnotism, he had induced McCarthy to murder his (Clarke's) wife's lover. To

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obtain conclusive evidence against Clarke, Robinson arranges for McCarthy to confront Clarke and to allow himself to fall under his hypnotic spell once again. The scheme almost costs McCarthy his life, but quick work on the part of Robinson and other detectives saves him and absolves him from guilt, while Clarke, attempting to escape, is shot and killed.

It was produced by William Thomas and Howard Pine, and directed by Maxwell Shane from his own screenplay, based on a novel by Cornell Woolrich. Adult fare.

(Editor's Note: Exhibitors should exercise caution in booking this picture because of the fact that "Fear in the Night," the original 1947 production, has been sold to television. This subject is dealt with on the editorial pages of this issue.)

"Zanzabuku"

(Republic, April 13; time, 64 min.)

"Zanzabuku," which means "dangerous safari," should serve well enough as a program filler wherever jungle documentary films are acceptable. Much of what is shown in this documentary has been seen in countless other pictures of this type, but there are enough novel shots of wild animals and African natives to hold one's interest fairly well throughout.

Filmed in the Trucolor process, the picture is a photographic record of the third African expedition made last year by Lewis Cotlow, the explorer, who was associated with two prior jungle documentary features, namely, "Savage Splendor" and "Jungle Headhunters." This latest expedition has led Cotlow into some of the wildest sections of Tanganyika, Uganda, Kenya and the Belgian Congo, where he and his crew have obtained rare shots of the live capture of giraffes, cheetahs, pythons, hyenas and leopards. They have recorded also the ceremonial habits of different native tribes, such as the Turkana and Masai warriors. On the Uganda-Congo border, they have captured on film fascinating shots of a herd of hippopotami, as well as a highly exciting sequence in which the expedition's jeep is attacked by a maddened rhinoceros who rams the fast-moving vehicle with his murderous horns, denting it and finally overturning it. This sequence, however, is hard on the eyes, for the camera apparently was mounted on a moving truck, resulting in a jumpy image because of the bumpy terrain.

In the Belgian Congo, the expedition has photographed interesting shots of the methods employed by the diminutive Pygmies in building a swinging bridge of twisted vines across a river infested with hippos and crocodiles. The Tanganyika game country has provided some beautiful shots of thousands of Flamingos, as well as a tragedy of nature in the depiction of hundreds of hippos dying under the blazing sun in the drought-dried beds of streams. Not much can be said for the narration. Lewis Cotlow produced it, and Ronald Davidson wrote the narration, which is read by Bob Danvers-Walker.

ALLIED CAMPAIGN FOR FEDERAL REGULATION NOT ABANDONED

Lest his recent remarks expressing hope for a round table conference between distributor and exhibitor leaders be construed as indicating that he planned to abandon the campaign for Federal regulation of distributor practices, Benjamin N. Berger, president of North Central Allied and chairman of National Al-

lied's Emergency Defense Committee, has issued the following formal statement:

"Some observers have thought Allied inconsistent because its spokesmen have continued to press their fight for remedial legislation while, at the same time, agreeing to or actively working for a top level round table discussion with the producers and distributors.

"There is really no inconsistency. The plight of the small exhibitor is such that every day, even every moment of time, is of the essence. If redress of their grievances were to come tomorrow, it would be too late for many small exhibitors. Every letter, every phone call that comes to us, tells of the greed and rapacity of the distributors. They speak of unconscionably high flat rentals, extortionate percentage deals with guarantees and 'no look' and the individual exhibitor finds himself the victim of what seems to be a concerted effort to put him out of business.

"Under these circumstances, Allied, through its leadership and expressing the feeling of the rank and file, is pressing for Government intervention which will give the small exhibitor a fair and square deal. But legislation takes time and, consequently, every Allied leader remains ready to sit down with the presidents of the film companies in an effort to reach an agreement that will give the small exhibitor all out arbitration.

"Only all out arbitration of all grievances including present film pricing policies will give the exhibitors the relief they need if they are to continue in business. At this time it is a pious thought to hope that the film company presidents will have the vision they have lacked since the industry's earliest beginnings. It is perhaps too much to expect and that is the reason that we continue to press for legislation while hoping that it may be unnecessary."

OBSERVATIONS FROM OHIO ON BUSINESS AND FILM PRICES

Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, reports the following in a May 7 service bulletin to his membership:

"'I'll Cry Tomorrow' is now being sold by MGM at regular prices on yearly contracts, but salesmen are begging the exhibitor to give them \$2.50 or \$5.00 more for the picture as a sort of face-saving measure. Those who have a scale can now buy the picture on their regular scales and a 'look' is assured as in the past.

"A couple of very weak ones showed up in Columbus this past week. 'Our Miss Brooks' got a four-day run at the Grand Theatre, a 'B' house, and was pulled. 'Patterns' got the same treatment after five days at Loew's Ohio.

"The stupidity of RKO's policy on 'The Conqueror' is now showing up more plainly. Now that the initial impact of the advertising and publicity is gone, the picture is not doing business. Nevertheless, the company is still holding out for high percentage and a double weekend. You'll save money now by passing it up.

"The Man in the Gray Flannel Suit' is doing business. However, its availability is being held up here in Columbus until late June.

"The Man Who Never Was' is not doing business at all, despite the fact that it is excellent entertainment. Perhaps it is because the picture is too English.

"The Swan' is continuing to prove very disappointing. Maybe there has been too much Gracie Kelly."

hibitors such complete information, the fact remains that the practice of exhibiting remakes with new titles while the original productions are being shown on television is detrimental to the business because it is unfair to the public. And a loss of public confidence at this time is something the motion picture industry can ill afford.

A PROUD HUMANITARIAN RECORD

A highlight of the 20th Annual Convention of Variety Clubs International, held this week at the Waldorf-Astoria Hotel in New York City, was the annual report delivered by Nathan D. Golden, chairman of the Heart Committee, who disclosed that the approximately 10,000 showmen members of the organization spent about \$2,700,000 during 1955 in their varied efforts to aid underprivileged children. Golden added that, through these showmen, who have given generously of their time, talents and money in the operation of different child welfare activities, more than 250,000 individuals were directly benefitted and countless other thousands were indirectly aided. Since the inception of Variety Clubs in 1928, approximately \$36,000,000 have been spent in charitable endeavors wherever Variety Clubs are located throughout the world.

Several of the charitable objectives sponsored and financed by Variety Clubs International are widely recognized for the splendid work being accomplished and their contribution to the health and well-being of children. In all its "Heart" activities, the different Variety Tents have made a special effort to aid physically handicapped and afflicted children to live a more happy and useful life.

The adoption program of the Roselia Foundling Home and Maternity Hospital in Pittsburgh is considered to be one of the finest institutions of its kind in the country, and won the "Charity Citation Award" for the Pittsburgh Tent last year. The Blind Babies Foundation in San Francisco is world renowned for the care and training of pre-school age blind children and their parents. Probably the leading hospital and research institution in the United States for children with rheumatic heart conditions is the LaRabida Jackson Park Sanitarium in Chicago. The Variety Club Foundation to Combat Epilepsy in New York is the first volunteer organization to undertake the problem of epilepsy in that great city. The Children's Cancer Research Foundation, in Boston, is recognized as the world's center for children with cancer. All these outstanding charitable activities are sponsored and largely financed by Variety Clubs.

Excellent schools equipped for physically handicapped children have been established in Toronto, Canada, and Las Vegas, Nevada. In Philadelphia, the Variety Camp for Handicapped Children is equipped with ramps so that the children may move about freely and there is a heated swimming pool and recreational building. Variety Children's Hospital in Miami is the leading institution in South Florida for the treatment of children's diseases and polio cases. Homes for convalescent children, cerebral palsy clinics, schools for retarded and emotionally disturbed children, heart clinics, health centers and other clinics are operated under sponsorship of Variety Clubs In-

ternational with only one objective in mind—the development of healthier and happier boys and girls. Variety Club clinics in Washington, D. C., and Charlotte, North Carolina, are constantly administering to the needs of indigent children and a new \$100,000 Variety clinic is being established in Baltimore.

The organization has sponsored considerable activity in the field of research and treatment of heart diseases. The Variety Club Heart Hospital in Minneapolis, and the Variety Club Medical Center in Milwaukee, have made outstanding accomplishments in heart surgery techniques and research, teaching and treatment, and the new Variety Tent in Seattle is establishing an out-patient heart clinic.

In addition to its activities contributing to the health of children, Variety Clubs carry on an equally important program to aid in the development of the character of boys and girls so that they might become useful citizens of the communities in which they live. These "Heart" activities include well-equipped and supervised Boys' Clubs, summer camps, youth centers, scout troops and day nursery care programs. Tents in Houston, Los Angeles and Grand Rapids have made important contributions in the effort to combat juvenile delinquency in the areas they service through their sponsorship of excellent Boys' Clubs. The Variety Club Boys' Ranch in Dallas is a home for homeless boys with recreational facilities and a 230-acre farm that is utilized for their proper development.

Variety Clubs International can look with justifiable pride on its magnificent record of achievement, but it is not content to rest on its laurels and is constantly making plans for enlargement of its objectives and for adoption of new programs to meet the needs of the communities in which the different Tents are located. This selfless dedication to the welfare of others is not only inspirational but it gives meaning to the organization's slogan, "The Heart of Show Business."

HEADS THEY WIN, TAILS YOU LOSE

Writing under the above heading in a recent membership bulletin, Stanley D. Kane, executive counsel of North Central Allied, stated that "one of the greatest rackets in our business is that of guarantees for pictures."

"This is particularly prevalent among the independent companies," continued Kane, "but in many cases the majors have resorted to it too. They sell you a picture, sometimes on a scale, sometimes at a straight high percentage. But then they say they want a guarantee that their share will be no less than a figure which they demand that you pay before the print is shipped.

"They show their hand, therefore, in admitting that they don't have enough faith in their picture to let it earn the gross to which it is entitled, but want to have their cake and eat it too . . .

"In competitive situations, of course, they have a heyday, where they know that if one exhibitor doesn't go for this kind of a deal, the other will. But, if all competitors would at least agree to guarantee nothing, this little racket would be broken up, and fast."

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WILL IT PROVE TO BE FOOL'S GOLD?

It is generally conceded within the industry that the serious decline in theatre attendance has been caused principally by the impact of free home television and the abundant number of better feature films that are now being shown on television channels.

It can be anticipated that this competition will become even stiffer as time goes on, for, in addition to improvements in its live presentations, television now has available also large numbers of top grade motion pictures that have been acquired from the leading film companies in recent months, many of which star Hollywood's most popular players. And many more of these top grade feature films will be made available to television in the very near future, if pending negotiations with the different film companies are concluded.

The most recent sale of high caliber product to TV was concluded this week by 20th Century-Fox, which granted to National Telefilm Associates exclusive television distribution rights to a group of 52 feature films for a period of ten years. This package, for which 20th-Fox reportedly received a guarantee of \$2,300,000, includes such important pictures as "How Green Was My Valley," "Les Miserables," "The Ox-Bow Incident," "House on 92nd Street," "Kiss of Death," "Foxes of Harrow," "Mother Wore Tights" and "My Gal Sal." These pictures star such popular players as Rita Hayworth, Gregory Peck, Betty Grable, Henry Fonda and Tyrone Power.

According to some trade paper reports, 20th-Fox is negotiating similar deals with several other such packages.

Another major company that is preparing to dispose of either all or part of its vast film library to television is Metro. Howard Dietz, vice-president and a director of the company, confirmed this week that the Loew's, Inc. board is giving serious consideration to at least ten offers for the company's backlog of 770 features and 900 shorts, which were produced in the 20-year period preceding 1948. Dietz reported one offer of at least \$50,000,000 for outright purchase of the entire backlog.

With MGM on the verge of selling, and with 20th-Fox, Warner Brothers, RKO, Columbia, Republic, Allied Artists and David Selznick having made over 1,850 feature films available to TV within the past six months, it is only a matter of time before the remaining film companies will follow suit. These pictures will, of course, take care of television's needs for a long time to come.

The many millions of dollars that have been and will be realized by the film companies on the sale of their old film to television will enrich their treasuries and delight their stockholders. But, as it has already been pointed out in these columns, the end result may prove costly to the film companies, for the quick profits that they are making now may be offset to a considerable extent by reduced earnings of their current and future product, which will have to compete against many of their fine old pictures that will be shown on television free of charge. And if the competition they are setting up forces more theatres out of business, the fewer outlets for their new product will further decrease their earnings and may very well bring disaster to the motion picture industry as a whole.

ALLIED BOARD FACES HEAVY SCHEDULE

Abram F. Myers, National Allied's board chairman and general counsel, issued the following bulletin this week from the organization's headquarters in Washington, D.C.:

"Allied's officers and directors will have no time for sight-seeing during their three-day stay in Washington next week.

"A vanguard of a dozen or more will check in Sunday night so as to be on hand for the Senate Small Business Committee's session on May 21. They want to satisfy themselves from personal observation what the attitude of the film companies is toward the complaints which spokesmen for Allied and TOA lodged with the Committee two months ago.

"It was the belief of Allied leaders that when their complaints were voiced in open hearing they would be given sympathetic consideration by the responsible heads of the film companies—a purpose that failed when in 1954 and again in 1955 the complaints were submitted privately to the sales managers. It was the expressed hope of the Allied high command that out of the hearings would come a better understanding between distributors and exhibitors and a bona fide effort by the former to relieve the distress of the latter by voluntary action, culminating in a top level conference where all thoughts would be directed towards saving the motion picture business.

"Thus far such expressions by Allied leaders have met with sneering rejoinders by anonymous spokesmen for the film companies. This explains Allied's keen interest in the testimony to be offered next Monday. Will the distributors show a conciliatory attitude? Will some good come from the proceedings aside from what may be expected from the Committee's report? Or will the film company spokesmen follow the pattern of their predecessors of three years ago and personally attack those who have had the temerity to voice their complaints?

"The film companies will be on parade next Monday and an interested group of exhibitors will be on hand to observe them. Upon their performance will depend in large measure the chances of improved relations between the several industry branches—that internal peace that film company executives and trade paper editors speak of so glowingly but rarely support when a proposal emanates from exhibitor sources.

"Emergency Defense Committee

"Following the hearing on Capitol Hill the directors will gather for the regular quarterly directors' dinner. This will be followed by a meeting of the E.D.C. under the chairmanship of Benjamin N. Berger. Because of the importance and significance of this meeting all directors have been invited to sit in, and it will be, in effect, the first session of the directors' meeting.

"President Ruben Shor has invited President Myron Blank, of TOA, to attend the meeting along with a committee from his association. Mr. Blank had not returned from Europe when this announcement was written and hence his acceptance had not been received. However, he indicated before sailing that TOA would be represented at the next E.D.C. meeting.

(Continued on back page)

"Invitation to the Dance" with Gene Kelly

(MGM, no rel. date set; time, 93 min.)

MGM has fashioned a unique and imaginative entertainment in this Technicolor production, which is made up of three episodes, each of which tells a separate story in pantomime through the medium of the dance, which ranges from the classical ballet and the hot gyrations associated with jazz music to sparkling routines in a cartoon fantasy in which live characters dance in rhythm with animated characters. From the boxoffice point of view, the picture appears to be a natural for the art houses, whose patrons should appreciate its artistic merits. Its appeal to the general run of audiences, however, probably will be decidedly limited. Aside from his chores as director and choreographer, Gene Kelly is starred in each of three episodes, along with such celebrated international ballet star as Igor Youssekevitch, Tamara Toumanova, Belita, Claire Sombert and Claude Bessy.

"Circus," the first episode, is a Pagliacci-type story in which Kelly plays the role of a melancholy clown whose unrequited love for a petite equestrienne, who in turn loved a tightrope walker, brings about Kelly's tragic death when he attempts to walk the tightrope and loses his balance. Ballet dancing is featured in this episode.

"Ring Around the Rosy," the second episode, follows the trail of a jeweled bracelet from the hands of one set of lovers to another before it ends up in the possession of the original owners. Intwined in the giving and taking of the bracelet are numerous colorful characters, who play out the story in modern dance terms against fascinating ultra-modern backgrounds.

The third episode, "Sinbad the Sailor," combines live action and animation in a delightful fantasy that has Gene Kelly, as an American sailor, buying an Alladin-type lamp in the market place in Bagdad, thus acquiring a Genie who transports him to an Arabian Nights palace, where he becomes involved with numerous animated characters, particularly two persistent palace guards. It is a highly creative and imaginative sequence, one that would have wide appeal among the general run of movie-goers if sold separately as a 30-minute short subject.

It was produced in Europe by Arthur Fried, and directed by Kelly. The background music for the "Circus" episode is played by The Royal Philharmonic Orchestra, and the music for the "Ring Around the Rosy" episode was composed and conducted by Andre Previn. Rimsky-Korsakov's "Scheherazade Suite" enriches the cartoon sequence, which is the work of Fred Quimby, William Hanna and Joseph Barbera.

"Storm Over the Nile" with an all-British cast

(Columbia, June; time, 113 min.)

Photographed in CinemaScope and Technicolor, this British remake of "Four Feathers" is as thrill-packed an entertainment as the original, which, too, was a fine British production in Technicolor and which was released through United Artists in 1939. Boxoffice-wise, the picture presents a problem for several reasons. To begin with, the players in the all-British cast mean nothing on the marquee in this country. Secondly, if the exhibitors exploit it in their advertising as a remake of "Four Feathers," it may keep many patrons away, for the 1939 version has been played and replayed on television over the past few years and from time to time is shown currently on TV stations. Thirdly, if the exhibitor makes no mention of the fact that it is a remake of "Four Feathers," he will run the risk of incurring the illwill of many of his customers who might feel that they were unfairly induced to pay an admission price to see a story they had seen recently on TV without charge. Still another factor that should be taken into consideration by the exhibitor is that a very large percentage of the movie-going public, through word-of-mouth and published reviews, will learn that the picture is a remake of "Four

Feathers" and may stay away from it since they are, as a general rule, part of the many millions who have seen the earlier version on TV. Aside from these boxoffice handicaps, the picture is a lavishly produced version of A. E. W. Mason's novel, which deals with the bravery of a young British officer who, labeled a coward for resigning from the Army after his regiment is ordered to active war duty in the Sudan, goes there as an adventurer and commits acts of bravery that prove to all concerned that cowardice is not a part of his makeup. There is deep human appeal in many of the situations, and the war action scenes between the British troops and the native tribes are highly exciting and have been staged on a scale that leaves one breathless. The story takes place at the turn of the century, during Kitchener's campaign in the Sudan. The photography is superb:—

On the eve of his regiment's departure to join Kitchener's Army in the Sudan, Anthony Steel, a sensitive young man who had been forced into Army life because of family tradition, hands in his resignation. His three most intimate brother officers, Laurence Harvey, Ronald Lewis and Ian Carmichael, are shocked by his act, and each sends him a white feather, indicating cowardice. Mary Uure, his fiancée, breaks their engagement and she, too, hands him a white feather. To prove that he is not a coward, and to win back Mary's affections, Steel heads for the Sudan, where he disguises himself as a mute native and allows himself to be captured by Dervishes who were advancing against the British. Meanwhile Harvey, hiding from an enemy patrol that had discovered his presence in the desert, accidentally drops his sun helmet, faints from the heat and, by the time he is found, is blinded by the intensity of the sun. The Dervishes attack the regiment, leaving Harvey for dead and making prisoners of Lewis and Carmichael. Steel, who had pretended to be fighting with the natives, rescues the blind Harvey and, without revealing his identity, risks his life to lead him across the desert to a British encampment, where he slips one of the feathers into Harvey's wallet. Later, two more feathers are returned to Lewis and Carmichael when Steel, after incredible hardships, frees them from Ondurman prison as Kitchener's Army attacks the city, and helps them to capture an arsenal, turning the British attack into a decisive victory. When the British papers report the details of the victory, Harvey, now in England and engaged to marry Mary, finds his feather in his wallet and realizes who had saved his life. He bows out of Mary's life gracefully, leaving her free for a joyful reconciliation with Steel.

It was produced by Zoltan Korda, who co-directed it with Terence Young, from a screenplay by R. C. Sherriff. Family.

"Murder on Approval" with Tom Conway

(RKO, May 16; time, 70 min.)

A passable British-made program mystery melodrama, with some comedy. The film is reminiscent of "The Falcon" detective adventure pictures, which RKO produced and released in the early 1940's, and which also starred Tom Conway. As in those films, Conway once again plays the part of a private detective and, in keeping with the "Falcon" formula, goes about investigating a rare stamp swindle in his usual suave manner, much to the annoyance of Scotland Yard. Although the plot lacks plausibility, it is mystifying enough to satisfy the indiscriminating followers of this type of entertainment. Also in keeping with the "Falcon" formula, Conway is helped by a not-too-bright aide, and there is a hint of romance between him and a beautiful woman involved in the swindle, but in the end they part:—

Launce Maraschal, a wealthy American, purchases a rare Barbados stamp in London from Brian Worth, who claims to represent Campbell Cotts, a reputable stamp dealer. When he learns that the stamp is a fake, Maraschal engages Conway, a private detective, to get the facts. Aided

by Michael Balfour, an old English pal, Conway visits Cotts, who denies knowing Worth and claims that he had not been commissioned to sell the stamp, which came from the collection of Grace Arnold's late husband, a titled Englishman. The mystery deepens when Conway calls on Miss Arnold and is assured by her and by Delphi Lawrence, her pretty secretary, that the Barbados stamp is still in the collection. Conway learns also that Worth is Miss Arnold's nephew. Different clues eventually lead Conway to Ronan O'Casey, an engraver, who had made the plates from which the forged stamp had been printed. In the complicated events that follow, O'Casey makes a deal with Cotts to exchange the plates for a sum of money. This leads to O'Casey being shot and killed from ambush when Conway tries to question him. Later, when Conway locates the plates in Cotts' apartment, he also finds Cotts murdered. Conway traces the killings to Worth, who threatens to kill both Delphi and his aunt unless Conway gives him the plates. In the showdown, Delphi proves to be involved with Worth, but she crosses him when he attempts to kill Conway. The police, notified by Balfour, arrive in time to save Conway. With both Delphi and Worth taken into custody, Conway considers the case closed and heads for home.

It was produced by Robert S. Baker and Monty Berman, and directed by Bernard Knowles, from a screenplay by Kenneth R. Hayles.

Family.

"Secret of Treasure Mountain"
with Valerie French, Raymond Burr
and William Prince

(Columbia, June; time, 68 min.)

A routine, western-type program melodrama, best suited for indiscriminating action fans who are not too fussy about story values. Centering around a search for a secret mountain cave in which a Spaniard had buried a treasure in gold 200 years previously, the story is one of those unbelievable tales that depends heavily on the long arm of coincidence and that it is peopled with characters who do not impress one as being real persons. The action is somewhat draggy in spots because of too much talk, but on the whole it has enough movement and excitement to keep the shoot-'em-up fans satisfied. The direction and acting are ordinary:—

Chased by a posse for doing damage in a minor saloon brawl, William Prince, an adventurer, crosses paths with Raymond Burr and Rudolfo Hoyos, two hunted bank robbers, and escapes with them into a mountain fastness. There they come across two cabins on a rocky plateau, one of which is inhabited by Reginald Sheffield, a British gold prospector, and Valerie French, his attractive daughter, who give them a friendly reception. The owner of the other cabin, Lance Fuller, a half-breed student of Indian lore, is unreceptive. Completing the group is Susan Cummings, Fuller's pretty Apache housekeeper, and Pat Hogan, Sheffield's Apache aide, who loved Susan and who was jealous over her unrequited love for Fuller. In the events that transpire, Burr incurs the wrath of all concerned by making improper advances to Susan. He and Hoyos are forced to leave, but before their departure they learn that a treasure in gold had been buried in the area 200 years previously by a Spaniard after the Apaches put a curse on the land and killed the white men. Prince fascinated by the treasure story, follows certain legendary clues and succeeds in locating the mountain cave containing the treasure. It then comes out that Fuller had been assigned by the Apaches to keep the whites from locating the treasure. Fuller kills both Hogan and Susan to keep them from informing the Apaches that he had failed in his job, and, being in love with Valerie and sensing that she had fallen in love with Prince, he asks her to marry him and share the fortune between them. At this point Burr, who had murdered his

partner, returns to the scene and takes command of the situation at gunpoint. After numerous complications, Burr dies in a fight with Prince, and Fuller succeeds in dynamiting the treasure cave, killing himself in the process. With the treasure cave sealed forever, Prince and Valerie accompanied by her father, leave the area to look for happiness instead of a fortune.

It was produced by Wallace MacDonald, and directed by Seymour Friedman, from a story and screenplay by David Lang.

Adult fare.

**"23 Paces to Baker Street" with Van Johnson
and Vera Miles**

(20th Century-Fox, May; time, 103 min.)

A taut and intriguing murder mystery melodrama, photographed in CinemaScope and DeLuxe color in actual London locales. Centering around a blind American playwright who inadvertently overhears two people discussing what seems to him to be a kidnapping plot, the action deals with his determined efforts to track down and stop the culprits, despite the unwillingness of the police and his close friends to believe that what he had heard had sinister implications. Van Johnson is believable and effective as the blind hero of the piece, and the manner in which he brings about the apprehension of the culprits, despite his handicap, makes for a number of thrilling and suspenseful situations. The closing sequences, where Johnson fights a battle to the death with the mysterious killer, is highly exciting. Cecil Parker, as Johnson's butler, contributes an amusing characterization, and Vera Miles is charming and sympathetic as the girl Johnson refuses to marry lest she be burdened with him. The photography is excellent, and the actual London backgrounds lend realism to the action:—

Living in London where he had attained success as a playwright, Johnson is visited by Vera, his former secretary and fiancée, who tries to patch up their romance. Bitter over his handicap and feeling himself a helpless cripple, Johnson rebuffs her and goes to a pub nearby for a drink. There, he overhears two people talking about what seems to be a kidnapping plot. He returns quickly to his apartment, dictates what he had heard on his tape recorder and summons the police. When the police show a lack of interest and suggest that he may be over-dramatizing what he had heard, Johnson, taking matters into his own hands, enlists the aid of Vera and Parker to track down clues to the crime which he believes is scheduled to happen in just one week. His sleuthing leads him to a servant girl who is killed while trying to communicate with him, and later, when an attempt is made on his own life, it spurs the police into action. Through Johnson's deductions, the police are able to nab a gang of kidnappers, shortly after they abduct the crippled daughter of a wealthy American couple, but the mysterious murderer and brains of the gang eludes capture. That same night, while in his apartment with Vera, Johnson discovers that his phone line had been cut and senses that the killer planned to pay him a visit. He gets rid of Vera on a pretense, immediately makes sure that his entire apartment is in darkness, and, by means of his voice on the tape recorder, which he controls from another room, entices the intruder to enter the apartment when he comes up the back stairs. Being perfectly at home in the dark, Johnson is able to overpower and kill his assailant, who proves to be a woman in man's clothing, whom Johnson had suspected from the start. The experience brings Johnson to the realization that he is not as helpless as he had imagined, and he gives into a reconciliation with Vera.

It was produced by Henry Ephron, and directed by Henry Hathaway, from a screenplay by Nigel Balchin, based on a novel by Philip MacDonald.

Family.

"It is expected that the meeting will be wide open in the sense that the subject of distributor-exhibitor relations will be fully explored in the light of the proceedings before the S.S.B.C. A program of action will be formulated for consideration by the board of directors.

"Board Meeting"

"The board meeting will open at the Washington Hotel on Tuesday morning, May 22, and the sessions will continue through May 23. First session will be a carry-over of the discussion at the E.D.C. meeting on the preceding evening.

"This will include not only questions growing out of the S.S.B.C. hearings and the future of distributor-exhibitor relations, but also selling policies and practices which are E.D.C.'s immediate concern.

"The agenda is based on the written suggestions of the members and listed for consideration under this head are —

"(a) Metro's new policies as illustrated by its policy in regard to 'Guys and Dolls' and 'I'll Cry Tomorrow.'

"(b) Paramount's new policies, eliminating reviews and adjustments.

"(c) Paramount's trial balloons in connection with 'The Ten Commandments.'

"(d) Gradual elimination of established, orderly availabilities of sub-run theatres.

"The board will hear expressions by members of its Tax Committee as to the chances for further admissions tax relief during the present Congress and whether a tax drive by Allied is warranted at this time.

"The revival of 16 mm. shows by taverns, especially in New England, will be discussed. It is reported that at least one feature picture was so exhibited before it was made available to the drive-ins in the vicinity of Springfield.

"A question has been raised concerning the proper clearance over television in connection with 52 Warner Bros. pictures which Dominant Pictures Co., the purchaser, says it will re-issue to theatres.

"Cooperation with S.M.P. & T.E. on equipment standardization is also on the agenda.

"The board will hear a report from Julius M. Gordon on conditions in the motion picture business in Europe as observed on his recent trip.

"Declining Theatre Attendance"

"The precipitate decline in theatre attendance in the past six months, coupled with the inability to obtain a steady flow of suitable product on livable terms with which to combat it, sums up the exhibitors' problem. Unless it can be solved, thousands of theatres and perhaps the whole industry is threatened with disaster. Saving the motion picture business is an all-industry job. Exhibitors are wondering whatever became of those executives who used to preach, 'We are all in the same boat.'

"Anyway, the board is going to wrestle with the problem and will continue its efforts to enlist others in the project."

"Screaming Eagles" with Tom Tryon, Jan Merlin and Jacqueline Beer

(Allied Artists, May 27; time, 81 min.)

This war melodrama is as well produced, directed and acted as any picture of this type made by the major companies. The action centers around paratroopers, and there is plentiful heroics. Mixed in with the war action is considerable comedy of the usual variety among soldiers. The scenes that show the Americans capturing a secondary German communications center are realistic and hold one in tense suspense. As a matter of fact, every move made by either the Germans or Americans is believable. And the Americans, of course, come out victorious in the end. The war action scenes are thrilling. The players are not well known, but all handle their acting assignments in capable fashion. The photography is clear:—

Tom Tryon, a surly private, is received reluctantly as a replacement by the battle-trained members of the 1st Platoon, Company "D", of the 101st Airborne Infantry Division. Martin Miller, Tryon's only friend, tries his best to

stop him from antagonizing every one, but to no avail. On D-Day, the platoon is ordered to jump and take possession of a bridge over the Douve River. They land about 20 miles from their objective, and during the trek to their goal encounter a machine gun nest, which kills three of the men. Most of the survivors blame Tryon for setting off the attack. Actually, however, his quick action in killing a German guard had saved many other lives. Later, Tryon saves the life of Jan Merlin, a lieutenant, but Merlin is blinded by the flash of the gun that might have killed him. The men refuse to abandon Merlin, and Tryon is detailed to guide him. They come to a farmhouse that was being used as a secondary communications center by the Germans and by good strategy capture it. Through Jacqueline Beer, a French girl who spoke German as well as her own tongue, Merlin is able to extract important information from the captured Germans and, by forcing one of the Nazi telephone operators to do his bidding, Merlin dupes the German command into sending detachments in the wrong direction. The Nazis eventually learn that they had been duped and rush soldiers to the farmhouse. Most of the Americans are killed in the furious battle that follows, but the Germans are subdued when reinforcements arrive. Of the original platoon, only four remain for active duty as D-Day comes to an end.

Samuel Bischoff produced it, and Charles Haas directed it, from a screenplay by David Lang and Robert Presnell, Jr., based on a story by Virginia Kellogg.

Family.

"Great Day in the Morning" with Robert Stack, Virginia Mayo and Ruth Roman

(RKO, May 16; time, 92 min.)

This outdoor action melodrama is a robust and virile entertainment, the kind that should prove satisfactory to the majority of movie-goers. Photographed in Technicolor and Superscope, and set in the Denver of 1861, the story deals with the conflict between Northern and Southern sympathizers just prior to the outbreak of the Civil War, and centers around a Southern adventurer who at first feels loyalty to no one but himself but eventually takes sides with the Southerners. Worked into the plot is a strong romantic triangle involving the hero and two women, one genteel and idealistic, and the other a worldly-wise saloon entertainer. The action moves along at a fairly rapid pace and has more than a fair quota of exciting situations. The direction and acting are competent, and the color photography is good:—

En route to Denver in 1861, Robert Stack, an adventurer, is saved from an Indian attack by three other travelers, including Virginia Mayo, who planned to open up a shop for women's wear; Alex Nicol, a Union Army officer posing as a prospector; and Leo Gordon, a rabid South-hater. In Denver, Stack becomes involved in a poker game with Raymond Burr, a crooked owner of a gambling palace, which he wins from him in a crooked deal dealt by Ruth Roman, a sexy entertainer who finds him attractive. Deadily with a gun and bent on building his fortune, Stack earns the hostility of both Northern and Southern sympathizers; the former because of his Georgian origin, and the latter because he denied their cause. Meanwhile Stack finds himself torn between his imagined love for Virginia and the strong attraction he feels for Ruth. Burr becomes his bitterest enemy, and Nicol, who was in love with Virginia, does not feel too kindly toward him. Complications arise when the war breaks out and the Northern sympathizers are mobilized by Nicol to prevent the Southern supporters from delivering their mined gold to the South. Pressured by the Southerners, Stack throws in with them and masterminds a scheme to dynamite their way through the Union lines. Burr takes advantage of the heightened activity to secretly murder Ruth, only to be killed himself when the Southerners set off their dynamite charges. The climax has Nicol trapping Stack after he succeeds in helping the Southerners to escape with their gold, but when Stack convinces him that he was really in love with Ruth and not with Virginia, Nicols gallantly permits him to return to the South and join her cause.

It was produced by Edmund Grainger, and directed by Jacques Tourneur, from a screenplay by Lesser Samuels, based on the novel by Robert Hardy Andrews.

Unobjectionable morally.

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THE ALLIED BOARD AND EDC MEETINGS

Chief among the important actions taken at National Allied's board meeting in Washington this week was a decision for Allied to carry on its own campaign for relief from the Federal admission tax; the adoption of a report by Allied's Emergency Defense Committee, which roundly condemned Paramount for its current sales policies and promised to carry on an educational campaign for exhibitors in connection with that company's future sales policies, particularly with regard to its forthcoming "War and Peace"; and adoption of a resolution that lashed back at distributor attorneys for their attacks on exhibitors in testimony offered before the Senate Small Business Subcommittee on Monday and Tuesday of this week. The text of the resolution is as follows:

"The board expressed its deep resentment that Adolph Schimel of Universal and Louis Phillips of Paramount misused the Senate Small Business Committee hearing as a forum for intemperate and scandalous attacks on exhibitors whose only offense was to present information to that committee and, in particular, the board roundly condemned Louis Phillips for his defamatory statements concerning our President and Paramount's longtime customer, Ruben Shor."

The Emergency Defense Committee report had this to say:

"The Emergency Defense Committee remained in session for several hours following the directors' dinner on Monday evening, May 21. Members of the board of directors and observers, as well as representatives of the Theatre Owners of America participated in the meeting as guests of the committee. The discussion at this session was broad in scope and designed primarily to inform the TOA men of the committee's purpose and activities to assist them in reporting thereon to their board of directors.

"On Tuesday morning, May 22, EDC met at breakfast to consider its future activities in the line of its duty under the emergency defense resolution. After prolonged discussion opinion crystallized to the effect that the most threatening development since the flood of 50 per cent pictures in 1954, which led to its formation, is Paramount's policy that all pictures beyond run-of-mill shall be first exhibited on roadshow, pre-release, merchandising or special engagements; that on pictures of lesser quality the terms shall be in excess of those heretofore demanded for pictures of like grade and quality, notwithstanding the steadily declining attendance at the theatres; and, finally, that the long-standing practice of reviewing the results of engagements and making adjustment in keeping with the box-office performance of the picture shall be discontinued.

"Roadshows, pre-releases, merchandising engagements and special handling differ only slightly in technical details and not at all in their baneful effects upon all but the few favored exhibitors whose theatres are chosen by Paramount for these advance runs. Regardless of what the arrangements are called, the purpose of all these devices is to enable the distributor to secure advanced admission prices and to in-

(continued on back page)

THE DISTRIBUTORS HAVE THEIR SAY

Generally accusing exhibitor witnesses with having offered misleading testimony, and in some instances personally attacking and defaming them, spokesmen for the major film companies testified on Monday and Tuesday of this week before the Senate Small Business Subcommittee, which is investigating exhibitor complaints against distributor practices.

The film company witnesses pulled no punches in lashing back at the exhibitors, denying the charges lodged against distribution and production while at the same time claiming that they are not to blame for the difficulties into which exhibition has fallen.

Of the different distributor witnesses, the one who made the most vicious attack on the exhibitors was Louis Phillips, general counsel of Paramount Pictures. Armed with charts, analyses and figures, Phillips accused the exhibitor witnesses of offering testimony that was "false," "half-truths," "free wheeling" and "rash and irresponsible." He chided the Allied leaders, particularly Abram F. Myers, as being inconsistent in that they fought for divorcement of production and distribution and are now requesting that the former affiliated circuits be permitted to produce pictures. He used this argument "to show the utter lack of sincerity of the exhibitor leadership which demands divorcement one day and soon after seeks integration."

Phillips charged Allied and TOA with making a "deal" to upset the arbitration program, and on the subject of arbitrating film rentals he stated that no conscientious and responsible film company executive could with propriety consent to such a policy. "If he did," declared Phillips, "he would not be discharging his proper duty to his stockholders or his company."

Claiming that there is an "absence of factual proof" in the exhibitors' case, Phillips specifically cited Myron Blank, Julius Gordon, and Ruben Shor as important exhibitors who "have grown rich in the industry" but who "pose here as being driven out of business or likely to be driven out of business." He cited also Wilbur Snaper, George Kerasotes, Benjamin Berger and Trueman Rembusch as exhibitor witnesses who reputedly are "well fixed" and successful.

Phillips claimed that Paramount is fully appreciative of the problems of the small exhibitors and is serving many of them at film rentals that are less than it costs to handle their accounts. He pointed out, however, "that many small exhibitors are bound to fall by the wayside no matter what is done for them, and this includes giving them pictures gratis."

Phillips defended Paramount's "merchandising engagements" as sound from a business standpoint, and contended that the practice is not in violation of the law or the decrees. Elsewhere in his lengthy 44-page statement he accused different prominent exhibitors, including some of the witnesses, of not practicing what they preach in regard to different trade practices, and he cited instances in their own theatre operations to prove that they think and act differently when they themselves are affected.

(Continued on back page)

"The Great Locomotive Chase" with Fess Parker and Jeffrey Hunter

(Buena Vista, June 20; time, 85 min.)

This Walt Disney historical melodrama should give fairly good satisfaction to the general run of audiences. Photographed in CinemaScope and Technicolor, and based upon a real incident in the War Between the States, an apt description of the picture is that it is a western with trains, for the action centers around a daring attempt by 22 Union spies to cripple the Confederacy's vital military transport system by stealing a train 100 miles within enemy territory and destroying tracks and bridges as they raced back north, hotly pursued by Southerners in another train. The action moves at a swift pace throughout, and is filled with many exciting, if incredible, situations before the raiders are caught. The proceedings become particularly incredible, as well as anti-climactic, in the closing reels, where most of the Union spies escape after a fierce battle with the prison guards, a score of whom are battered and beaten by only two men. The antique railroad equipment and rolling stock used in the action give the story an authentic flavor. The photography is excellent:—

Led by Fess Parker, a Union secret service agent, 22 Union spies are dispatched separately to Marietta, Georgia, to board a northbound train from Atlanta. They pose as Kentuckians seeking enlistment with the Confederate army when they proceed Southward, and as blockade runners under Confederate orders when they turn north at Marietta. When Jeffrey Hunter, the train conductor, and his crew, get off at a small-town stop, Parker makes off with the train and three boxcars, in which the Union spies hide. Hunter begins to chase the train on foot, eventually obtains a push car, then a road engine and finally a fast engine, which he runs backwards since there is no time to turn it around. Meanwhile Parker and his men, to impede the pursuit and cripple the line, rip up tracks, cut telegraph wires, set up cross-tie barriers and set fire to a bridge. But their efforts are to no avail, for Hunter sticks close behind them, never giving them an opportunity to fully carry out their mission. The raiders are eventually caught, and a number of them escape after a fierce battle with prison guards. The rest, however, are sentenced to hang, including Parker. While awaiting his execution, Parker asks to see Hunter and shakes hands with him after pointing out that he would not be around for the inevitable peace. It all ends with the surviving Union spies receiving Congressional Medals of Honor.

The screenplay was written and produced by Lawrence Edward Watkin, and directed by Francis D. Lyon. Family.

"Trapeze" with Burt Lancaster, Gina Lollobrigida and Tony Curtis

(United Artists, no rel. date set; time, 105 min.)

Such adjectives as tense, thrilling, colorful, exciting and spectacular adequately describe this fascinating circus picture, which has been beautifully and expertly photographed in CinemaScope and De Luxe color. The popularity of the stars, coupled with the extensive exploitation campaign United Artists is putting behind the picture, should make it one of the most important box-office attractions of the year. Even more important, however, is the fact that the picture delivers top entertainment, the kind that should go over in a big way with all types of audiences. The story, which centers around a romantic triangle involving three trapeze artists and played against the colorful background of a European circus, not only is glamorous and dramatic but also offers picture-goers sensational shots of breathtaking trapeze stunts, most of which will keep the spectator on the edge of his seat. That these aerial stunts are put over in highly thrilling fashion is due in no small measure to the exceptionally fine camera work. Very good performances are turned in by Burt Lancaster, Tony Curtis and Gina Lollobrigida as the trio of circus aerialists who become involved in the deeply emotional triangle, and, thanks to the expert editing, one is led to believe that they themselves perform the difficult and dangerous trapeze tricks. The voluptuous Miss Lollobrigida is, incidentally, a treat to behold, and her effective dramatic acting proves that she is talented as well as beautiful. The picture was filmed in

its entirety in Paris and provides fascinating background shots of that city:—

Curtis, a young American acrobat, comes to a circus in Paris in search of Lancaster, his late father's ex-partner, who was one of the few circus aerialists in history to have successfully executed a triple somersault. Crippled and embittered as a result of a fall, Lancaster refuses to have anything to do with Curtis, but the young man's persistence finally wins him over and he agrees to take to the trapeze once again — this time as a "catcher." The gifted youngster absorbs everything that Lancaster teaches him and they become the main act of the circus. Gina, an ambitious member of a troupe of tumblers, persuades Thomas Gomez, the circus proprietor, to make her a third member of the trapeze act to add glamour to the combination. When Lancaster refuses to agree, she unlimbers her charms on Curtis, who falls deeply in love with her and compels Lancaster to reconsider. In spite of the trio's success, Lancaster remains unreconciled to Gina's presence in the act, but when he discovers that Gina loves him, rather than Curtis, he decides to exploit her love and thus expose her to Curtis. His plan backfires, however, when he discovers that he is really in love with her. Complications arise when Curtis discovers them in a trysting place. His reaction is violent and, after striking Lancaster, he arranges for a new "catcher" to replace him. Learning that a famed American circus king planned to watch the act that night, Lancaster climbs up the rigging before the new "catcher" can do so and taunts Curtis to try the triple somersault by accusing him of cowardice. Gomez, sensing a possible tragedy, has the safety net removed to force the act to descend. But Lancaster continues to coax Curtis, and the young man, responding to his taunts, swings out into space and completes the dangerous maneuver. Curtis is hailed by the audience and performers alike when he descends from the trapeze, and is given a contract by the American circus owner. He, Lancaster and Gina become reconciled in the excitement of the moment, but Lancaster, realizing that the breach caused by their love for Gina is too deep to heal completely, quits the act after instructing the new "catcher" in the technique of working with Curtis. Gina bids Curtis goodbye and hurries after Lancaster.

It is a Hecht-Lancaster presentation, produced by James Hill, and directed by Sir Carol Reed, from a screenplay by James R. Webb.

Adult fare, but it should prove suitable for children, too, since the sex situations are handled delicately.

"Foreign Intrigue" with Robert Mitchum, Genevieve Page and Ingrid Tulean

(United Artists, May; time, 100 min.)

Photographed in Eastman color and based on Sheldon Reynolds' successful television adventure series, "Foreign Intrigue" shapes up as a spy melodrama that is only mildly interesting. Mr. Reynolds, who wrote the story and produced and directed it, has fashioned a picture that is considerably slow in movement and much too long in running time, with the result that it tends to become tiresome, despite the intriguing involvements of the plot. Robert Mitchum turns in a competent acting job, as a press agent who decides to investigate the mysterious background of his employer, shortly after the man dies, and who becomes involved with assorted foreign agents, including his employer's beautiful but deadly widow, played well by Genevieve Page, a French screen beauty, and the daughter of one of his employer's blackmail victims, played by Ingrid Tulean, an attractive and talented Swedish newcomer. On the credit side of the production are the actual Paris, Nice and Stockholm backgrounds against which the action was shot, but it is not enough to compensate for the draggy tempo. Another fault is the background music which, though good, is over-emphasized to the point where it becomes oppressive:—

When Jean Galland, his wealthy French employer, dies from a heart attack, Mitchum, a press agent, finds his curiosity aroused when several strange men ask him if Galland told him anything before his death. His curiosity grows stronger when a Vienna lawyer telephones him and requests official confirmation of the cause of Galland's death, stating that he had been keeping a sealed document for Galland with instructions to destroy it in the event he died a natural death, and to open it if he were murdered. Mitchum decides to probe into Galland's past and leaves

for Austria over the objections of Genevieve, Galland's young widow, who had long been in love with him. In Vienna, Mitchum learns that Galland had been a blackmailer and, when he goes to visit the lawyer, he finds him murdered and the document stolen. Unknown to Mitchum, Genevieve had followed him to Vienna and had murdered the lawyer. In the complicated events that follow, Mitchum finds himself tailed by Frederick O'Brady, a sinister fellow who frankly admits that he had been hired by an unidentified person to find out why Mitchum was interested in Galland's past. They make a deal to work together and to use the information they discover to their own advantage. After many twists and turns of the plot, during which Mitchum falls in love with Ingrid, whose father had been blackmailed by Galland, it comes out that Mitchum's dead employer had been blackmailing important men who, during the last war, had made pacts with Hitler to betray their countries to the Nazis in the event of invasion. Moreover, he learns that agents of Sweden, Switzerland, England and the United States, which were never invaded, were searching for the unknown traitors in their own countries. These agents contact Mitchum, enlist his aid to capture Genevieve, who was continuing her husband's blackmailing activities, and arrange with him to keep checking into Galland's past in the hope that his efforts will lead to the unidentified traitors.

It was written, produced and directed by Sheldon Reynolds.

Family.

"The Killing" with Sterling Hayden, Marie Windsor and Coleen Gray

(United Artists, no rel. date set; time, 83 min.)

If your patrons enjoy crook melodramas, this one undoubtedly will satisfy them, for the story is far different from the usual run of pictures of this type. Moreover, it has been acted with realism because of skillful direction. The action centers around a \$2,000,000 race-track robbery, in which the crooks get away with the day's betting receipts. The conception of the robbery is ingenious, and so is the methodical manner in which it is carried out, but in the end the crooks are caught, making for a crime-does-not-pay ending. Sterling Hayden does very good work as the leader and master-mind of the holdup gang, and an excellent performance is turned in by Marie Windsor as the two-timing wife of one of the crooks, a predatory female who dies at the hands of the husband she had betrayed. There is no comedy relief—all is grim. The photography is tops:—

Hayden, an ex-convict, lays plans for the race-track robbery and instructs Coleen Gray, his girl-friend, to buy two airline tickets for a fast getaway. Included in the plan are Elisha Cook, a track cashier who was hopelessly in love with Marie, his wife; Ted De Corsia, a racketeering cop; Joe Sawyer, a track bartender; and Jay C. Flippen, a reformed alcoholic. Prodded by his wife's demands for luxuries, Cook tells her that he is in on a deal involving big money. Marie reveals this to Vince Edwards, her boy-friend, who instructs her to get the details. At a secret meeting in Flippen's apartment, where Hayden goes over the details of the robbery, he discovers Marie eavesdropping and knocks her senseless. Later, Cook warns his wife to reveal nothing lest he be cut out of his share. On the day set for the robbery, intricate moves are put into motion whereby Hayden's confederates succeed in starting a fight that develops into a riot, during which Hayden, masked and armed with a machine gun, executes the holdup and heads for Flippen's apartment. But when he sees police everywhere, Hayden drives directly to the airport. Meanwhile the members of his gang are surprised by Edwards, and in the exchange of gunfire every one is killed except Cook, who is wounded mortally. He manages to return to his own apartment and kills Marie before dying himself. Unaware of the happenings, Hayden is boarding the plane when his suitcase containing the money falls off a baggage truck and bursts open. The propeller of an approaching plane blows the money all over the field, and Hayden soon finds himself in the custody of the police.

James B. Harris produced it, and Stanley Kubrick directed it and wrote the screenplay, based on the novel "Clean Break," by Lionel White.

Adults.

THE ALLIED BOARD AND EDC MEETINGS

(continued from back page)

As to the board's decision that Allied carry on its own campaign for relief from the Federal admission tax, the following is its declaration of policy:

"The board of directors of Allied States Association heard statements by Col. H. A. Cole, Truman T. Rembusch and Abram F. Myers, constituting Allied's tax committee in regard to the chances of securing further relief from the admissions tax at the current session of Congress.

"Based on recent inquiries from informed sources in Congress the committee still was of the opinion that the chances of such action are uncertain, but that they are somewhat brighter than they were when the board last met. In this connection, it is clear that the plight of the theatre owners as presented to the Small Business Committee and to many members of Congress in soliciting their interest in that committee's current hearings has aided in convincing them that the exhibitors are urgently in need of relief.

"The board, therefore, called upon the affiliated units and their members to do all they can to aid in seeking further relief, concentrating on the House Ways and Means Committee for the time being. The board feels that in view of the situation in that committee at this time it would be wiser to stress the need for relief without specifying any particular bill. If action by Congress is not forthcoming at the current session, it is a sure-shot for 1957. The perspective substantial budgetary surplus will make that a tax-cut year at which relief may be realized in larger measure than is contemplated by any pending bill or possible compromises based thereon. Allied does not wish needlessly to commit itself now to less than it might be able to secure later."

Another important matter taken up by the Allied board was the problem of adequate clearance for theatres that rent old pictures that are eventually slated to be shown on television. The discussion centered mainly on the clearance practices to be employed by the Dominant Films Company, which recently acquired a large number of old Warner Bros. pictures, and which announced that it will reissue them to theatres in two packages of 52 features each. The films in one package will be marketed to the theatres with the understanding that their showing on television will be restricted until September 1, 1957, while the reissues in the second package will be withheld from TV until six months after their theatrical distribution.

Dominant announced also that other old Warner Bros. Films will be offered to the theatres with no guarantee regarding their showing on television.

The board noted that the problem presented in this matter is that many theatres will not find these reissues available to them until many months after their first theatre engagements, with the result that there will be a very short clearance between the last theatre showing and the first TV showing. Moreover, the board felt that the box-office value of these reissues might be affected seriously once the public learns that it can see these pictures on television without charge shortly after they are shown in the theatres for an admission price.

The board did not attempt to formulate a pattern of clearance, but it cautioned its membership, in licensing such pictures, to demand adequate clearance over the first local television showing and to make sure that the distributor guarantees the clearance by writing it into the contract. HARRISON'S REPORTS has given similar advice to its readers in past editorials.

Still another matter discussed by the board were rumors of retaliation by distributors against exhibitors who made affidavits against current distribution practices and submitted them to the Senate Small Business Subcommittee. It was suggested that complaints regarding any attempt at retaliation be submitted to Abram F. Myers, Allied's general counsel, who will refer them to the Department of Justice if they have merit.

THE ALLIED BOARD AND EDC MEETINGS

(continued from front page)

sure an extended engagement on the initial showing, thereby extracting the maximum film rental from the picture before putting it on general release in the normal course of business as contemplated by the decrees in the Paramount case.

"The creation of these special initial showings has damaged — and their continuance will destroy — the theatres which most depend upon a supply of pictures for exhibition on their established availabilities.

"The statement by Louis Phillips, of Paramount, before the Senate Small Business Committee, foreshadows very clearly that the company plans special treatment for its forthcoming productions of 'War and Peace' and 'The Ten Commandments.'

"The committee agreed that in its future efforts to inform the exhibitors concerning the policies and practices of the film companies it would devote its efforts to a single company, or a single policy or a single picture. Also, that where a particular picture was concerned, the educational campaign would be initiated before the picture was offered for license and hence before exhibitors could make improvident deals without adequate information.

"It is understood that 'War and Peace' will not receive its initial runs for several weeks. In the circumstances, the committee concluded, a company, a policy and a forthcoming picture, all in one package, will be ready for the consideration of the exhibitors as soon as the exact terms for 'War and Peace' become known and other considerations indicate that the time is ripe to explain the situations to the exhibitors through committee procedures.

"What EDC is most anxious to impress upon the board is that the short interim that must elapse before it launches another educational campaign does not reflect any wavering uncertainty; no difference of opinion on fundamentals and no purpose to flinch from its task. The committee is unanimous in its view that Paramount has been the leader in the past year or so in devising new policies and coining new names therefore and that there are indications that other companies, particularly Metro, are preparing to adopt its policies and practices. Those policies and practices EDC is convinced are repugnant and intolerable for many reasons which pale into insignificance compared to the fact that the exhibitors cannot make any money under them.

"The committee in arriving at the foregoing agreement also agreed that the members would hold themselves in readiness to attend a meeting to be called by the chairman as soon as conditions are ripe for it to go into action. In the meantime, the units which have not yet organized local emergency defense committees are urged to do so at once. Those that have formed such committees are to alert them to await the call from the national EDC.

"There was one negative vote in the committee to this program. This, it is believed, was based not upon opposition to the substance of the program but to the fact that it was not to be put into immediate effect."

THE DISTRIBUTORS HAVE THEIR SAY

(continued from front page)

Adolph Schimel, general counsel for Universal, confined the major part of his testimony to a review of the arbitration draft and negotiations, and he, like other witnesses from distribution, charged TOA with "betrayal — deliberate and shameless," for reversing itself after agreeing to approve the arbitration plan. Schimel devoted another part of his testimony to a discussion of Federal regulation of the industry, to the extent that it is advocated by Allied, and cited arguments to prove that such regulation is not only uncalled for but, if brought into being, would be wholly impractical.

Charles M. Reagan, Metro's sales chief, charged in his testimony that the 50 affidavits filed by exhibitors with the Committee do "not approach a semblance of proof or sub-

stantiation of the broad and basic charges made," and he claimed that, insofar as the complaints relate to his own company, "our investigation shows beyond any doubt that the charges are baseless and can only serve to mislead this Committee."

Reagan charged that the figures relating to his company's profits, as presented by Abram F. Myers, were misleading for a number of reasons, and he maintained that, in 1955, Loew's showed a profit of only 2½% on its investment, which he described as "an earning ratio which is probably lower than any other major industry in this country."

He also disputed the exhibitors' claim of a product shortage, pointing to the fact that some of his company's pictures receive as few as 5,000 bookings while others get from 13,000 to 15,000 dates. Like other distributor witnesses, Reagan cited the high cost of production and the need for producing only outstanding pictures in defense of his firm's sales policies.

Y. Frank Freeman, vice-president in charge of studio operations for Paramount, testified to the changing conditions that have increased production costs in Hollywood and the difficulties faced by producers today because of participation deals demanded by top stars and others. He charged that, though Hollywood is endeavoring to develop new stars, the exhibitors are not supporting the effort. Freeman took a swat at the exhibitors by stating that no theatre owner has ever expressed to him sympathy when Paramount loses money on an unsuccessful picture. As an example, he cited "The Girl Rush," which he said cost more than \$2,250,000 but would return from the American and Canadian market not more than \$800,00 in film rentals.

William J. Heineman, vice-president in charge of domestic distribution for United Artists, devoted his testimony to exhibitor complaints concerning the shortage of product, the charge that pictures are not made available to them soon enough after they are released nationally, and the claim that film rentals are excessive. On the product shortage, Heineman charged that the exhibitors want only top product and do not choose to play the smaller pictures. Moreover, he said, they pass up many top pictures and thus create their own product shortage.

As to making pictures available soon after national release, Heineman stated that certain pictures have to be released in slow fashion to give them a proper buildup, and that the economics of the business make it necessary to play the large cities first in order to insure a proper return on the large investment made nowadays in the production of a picture.

As to film rentals, Heineman maintained that United Artists does not ask for excessive terms but for rentals that are commensurate with the investment made in the picture.

Abe Montague, Columbia's sales chief, was highly critical of the exhibitor complaints in his testimony, calling them a "disservice" to the industry as a whole. He charged that exhibitors have no right to expect a guarantee of profit any more than the producers and distributors have such a right. Montague claimed that almost half the pictures released by his company each year are losing propositions, and that Columbia must depend on its extraordinary pictures to emerge with a profit at the end of the year.

Limited space has prevented a more detailed report of the testimony offered by each of the distributor witnesses, but in general they made the same points in different words. Most of them were highly critical of Abram F. Myers on numerous counts, and practically all of them claimed that the exhibitors' difficulties stemmed mainly from the competition from television, shifts in population to new residential areas, unemployment in certain sections of the country and, of course, so-called run-down marginal theatres.

Nearly every distributor witness went to great lengths to explain in detail the problems and rising costs of distribution as a defense against the complaints of excessive film rentals and non-availability of prints.

Editorial comment on different parts of the distributor testimony will be made in future issues.

HARRISON'S REPORTS

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RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

5541 Dig That Uranium—Bowery Boys	Jan. 8
5601 The Deadliest Sin—British-made	Jan. 29
5602 The Invasion of the Body Snatcher— McCarthy-Wynter (Superscope)	Feb. 5
5612 The Atomic Man—Nelson-Domergue	Mar. 4
5613 The Indestructible Man—Chaney-Carr	Mar. 18
5607 World Without End— Marlowe-Gates (C'Scope)	Mar. 25
5606 The Wicked Wife—British-made	Apr. 8
5608 The Come On— Baxter-Hayden (Superscope)	Apr. 15
5609 Crashing Las Vegas—Bowery Boys	Apr. 22
5604 Thunderstorm—Christian-Thompson	May 6

5611 Navy Wife—Bennett-Merill (formerly "Mother-Sir")	May 20
56510 Screaming Eagles—Tyrone-Merlin	May 27
5614 Crime in the Streets—Whitmore-Cassavetes	June 10
5605 The Naked Hills—Wayne-Wynn-Barton	June 17
5617 King of the Coral Sea—Chips Rafferty	June 24
5615 The First Texan—McCreay-Farr (C'Scope)	July 1
5603 No Place to Hide—Brian-Hunt	July 15
5621 Hold Back the Night—Payne-Freeman	July 22
5616 The Magnificent Roughnecks— Carson-Rooney-Gates	July 29
5620 Canyon River— Montgomery-Henderson (C'Scope)	Aug. 5
5619 The Intruder—Lupino-Purdom	Aug. 12
5618 Three for Jamie Dawn—Montalban-Day	Aug. 19

Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)

The Littlest Outlaw—Armendariz	Feb. 1
Song of the South—reissue	Feb. 20
The Great Locomotive Chase— Parker-Hunter (C'Scope)	June 20
Davy Crockett and the River Pirates—Fess Parker	July 17
Men in Space—Live action-animation	July 17

Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

812 The Last Frontier— Mature-Madison (C'Scope)	Jan.
815 Inside Detroit—O'Keefe-O'Brien	Jan.
826 Picnic—Holden-Novak-Russell (C'Scope)	Feb.
828 Battle Stations—Lund-Bendix-Brasselle	Feb.
822 Joe Macbeth—Douglas-Roman	Feb.
821 The Houston Story—Barry-Arnold-Hale	Feb.
817 Fury At Gunsight Pass—Long-Davis	Feb.
834 Hot Blood—Russell-Wilde	Mar.
837 Uranium Boom—Morgan-Medina	Mar.
825 The Prisoner—Guinness-Hawkins	Mar.
835 Over-Exposed—Cleo Moore	April
827 The Harder They Fall—Bogart-Steiger	April
831 Blackjack Ketchum, Desperado—Duff, Jory	April
838 Rock Around the Clock—Johnston-Bill Haley	April
813 Cockleshell Heroes—Ferrer-Howard	May
833 Jubal—Ford-Borgnine	May
Safari—Mature-Leigh	June
Secret of Treasure Mountain—French-Burr	June
Storm Over the Nile—British-made	June
1984—O'Brien-Sterling	not set
The Gamma People—Douglas-Bartok	not set

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

616 Diane—Turner-Armendariz (C'Scope)	Jan.
617 Ransom!—Ford-Reed	Jan.
620 Forever Darling—Ball-Arnaz	Feb.
621 The Last Hunt— Taylor-Granger-Paget (C'Scope)	Feb.
618 The Three Musketeers—reissue	Feb.
619 The Stratton Story—reissue	Feb.
622 Meet Me in Las Vegas— Dailey-Charisse (C'Scope)	Mar.
625 Forbidden Planet—Pidgeon-Francis	Mar.
623 Northwest Passage—reissue	Mar.
624 The Yearling—reissue	Mar.
626 Tribute To a Bad Man— Cagney-Papas (C'Scope)	Apr.
603 It's a Dog's Life—Richards-Gwenn	Apr.
628 The Swan—Kelly-Guinness-Jourdan (C'Scope)	Apr.
629 The Rack—Newman-Corey-Pidgeon-Francis	May
627 Gaby—Caron-Kerr-Hardwicke (C'Scope)	May
631 Bhowani Junction—Gardner-Stewart (C'Scope)	June
633 The Catered Affair—Davis-Reynolds-Borgnine	June

Paramount Features

(1501 Broadway, New York 18, N. Y.)

- 5508 The Trouble with Harry—Forsyth-McLeanJan.
5511 The Rose Tattoo—Magnani-LancasterFeb.
5512 The Court Jester—Kaye-JohnsMar.
5513 Anything Goes—Crosby-O'ConnorApr.
5514 The Scarlet Hour—Ohmart-TryonApr.
5515 The Birds and the Bees—Gobel-GaynorMay
R5516 Whispering Smith—reissueMay
R5517 Streets of Laredo—reissueMay
R5518 Two Years Before the Mast—reissueMay
5520 The Man Who Knew Too Much—Stewart-Day .June
5521 The Leather Saint—Douglas-DerekJune
5522 That Certain Feeling—Hope-SaintJuly
5524 The Proud and the Profane—Holden-KerrJuly
5523 Pardners—Martin & LewisAug.

RKO Features

(1270 Sixth Ave., New York 20, N. Y.)

- 605 Glory—O'Brien-Greenwood (Superscope) ...Jan. 11
606 Postmark for Danger—Moore-BeattyJan. 18
607 Cash on Delivery—Winters-Cummins-Gregson .Jan. 25
609 The Brain Machine—Barr-Allan-ReedFeb. 15
610 The Conqueror—
Wayne-Hayward (C'Scope) (pre-release) .Feb. 22
608 Slightly Scarlet—
Payne-Fleming-Dahl (Superscope)Feb. 29
661 One Minute to Zero—reissueMar. 21
611 The Way Out—Freeman-NelsonApr. 11
612 The Bold and the Brave—
Corey-Rooney (Superscope)Apr. 18
613 Great Day in the Morning—
Mayo-Stack-Roman (Superscope)May 16
614 Murder on Approval—Tom ConwayMay 16
662 The Big Sky—reissueMay 23
665 Flying Leathernecks—reissueMay 30
615 While the City Sleeps
Andrews-Fleming-LupinoMay 30
King Kong—reissueJune 13
The Brave One—Ray Rivera (C'Scope)June 20
666 I Walked with a Zombie—reissueJune 13
The Man in the Vault—Ekberg-CampbellJuly 25
Jet Pilot—Wayne-Leighnot set

Republic Features

(1740 Broadway, New York 19, N. Y.)

- 5532 Fighting Chance—Cameron-CooperJan.
5534 Hidden Guns—Bennett-ArlenJan.
5502 Flame of the Islands—DeCarlo-Scott-Duff ...Jan. 6
5531 Jaguar—Sabu-Chiquita-MacLaneJan. 20
5533 Track the Man Down—Taylor-ClarkeJan. 27
5504 Doctor at Sea—British-madeFeb. 23
5505 Come Next Spring—Sheridan-CochranMar. 9
5535 When Gangland Strikes—Greenleaf-Millar .Mar. 15
5503 Magic Fire—DeCarlo-Thompson-GamMar. 29
5507 Stranger at My Door—Carey-MedinaApr. 6
5508 Zanzabuku—DocumentaryApr. 13
5506 Circus Girl—German-madeApr. 20
5536 Terror at Midnight—Brady-VohsApr. 27
5509 The Maverick Queen—
Stanwyck-Sullivan (Naturama)May 3
A Strange Adventure—Evans-CooperMay 21
Thunder Over Arizona—
Homeier-Miller (Naturama)May 24

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

- 529-0 The Lieutenant Wore Skirts—
Ewell-North (C'Scope)Jan.
602-3 The Bottom of the Bottle—
Carson-Cotten (C'Scope)Jan.
604-9 Carousel—MacRae-Jones-Mitchell (C'Scope) ..Feb.
603-1 The Man Who Never Was—
Webb-Grahame (C'Scope)Feb.
605-6 On the Threshold of Space—
Hodiak-Leith (C'Scope)Mar.
606-4 The Man in the Gray Flannel Suit—
Peck (C'Scope)Mar.
609-8 Mohawk—Brady-GamApr.
611-4 Hilda Crane—Simmons-Madison (C'Scope) ..Apr.
608-0 The Revolt of Mamie Stover—
Russell-Egan-Leslie (C'Scope)Apr.
607-2 23 Paces to Baker Street—
Johnson-Miles (C'Scope)May
610-6 The Proud Ones—Ryan-Mayo (C'Scope)May

612-2 D-Day—The Sixth of June—

- Taylor-Todd-Wynter (C'Scope)June
614-8 Massacre—Clark-CraigJune
613-0 Abdulah's Harem—Ratoff-KendallJune
615-5 The King and I—Kerr-Brynnar (C'Scope)July
617-1 Barefoot Battalion—Greek castJuly
616-3 The Queen of Babylon—Fleming-Montalban ...July
618-9 Bus Stop—Monroe-Murray (C'Scope)Aug.
619-7 The Last Wagon—Widmark-Farr (C'Scope) ..Aug.
One In a Million—Mason-Rush (C'Scope) ...Sept.
The Day the Century Ended—
Wagner-Moore (C'Scope)Sept.

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

- The Man With the Golden Arm—
Sinatra-Novak-ParkerJan.
Three Bad Sisters—English-Hughes-ShaneJan.
Storm Fear—Wilde-Wallace-DuryeaJan.
The Killer is Loose—Cotten-Fleming-CoreyFeb.
Let's Make Up—Neagle-Flynn-FarrarFeb.
Shadow of the Eagle—Greene-CorteseFeb.
Manfish—Bromfield-Chaney-JoryFeb.
Comanche—Andrews-Cristal-SmithMar.
Ghost Town—Taylor-CarrMar.
Patterns—Heflin-Sloane-BegleyMar.
The Sea Shall Not Have Them—English castMar.
Alexander the Great—Burton-MarchApr.
The Creeping Unknown—Donlevy-DeanApr.
Timetable—Stevens-FarrApr.
The Broken Star—Duff-Baron-WilliamsApr.
Crime Against Joe—Bromfield-LondonMay
Quincannon, Frontier Scout—Martin-CastleMay
Foreign Intrigue—Mitchum-PageMay
Unidentified Flying Objects—DocumentaryMay
High Noon—reissueJune
The Black Sheep—athbone-Tamiroff-ChaneyJune
Nightmare—Robinson-McCarthy-RussellJune
A Kiss Before Dying—Wagner-Hunter-LeithJune
Star of India—Wilde-WallaceJune

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

- 5607 The Spoilers—Baxter-ChandlerJan.
5608 The Square Jungle—Curtis-CrowleyJan.
5609 All That Heaven Allows—Wyman-Hudson ...Jan.
5611 The Benny Goodman Story—Allen-ReedFeb.
5610 There's Always Tomorrow—
Stanwyck-MacMurrayFeb.
5613 Never Say Goodbye—Hudson-BorchersMar.
5614 Red Sundown—Calhoun-Hyer-JaggerMar.
5612 World in My Corner—Murphy-RushMar.
5615 Backlash—Widmark-ReedApr.
5616 The Kettles in the Ozarks—Main-Hunnicuttt ..Apr.
5617 The Creature Walks Among Us—
Morrow-ReasonApr.
5618 The Price of Fear—Oberon-BarkerMay
5619 A Day of Fury—Robertson-CordayMay
5687 Tap Roots—reissueMay
5688 Kansas Raiders—reissueMay
5621 Outside the Law—Danton-SnowdenJune
5620 Star in the Dust—Agar-Van DorenJune
5622 The Rawhide Years—Curtis-MillerJuly
5623 Congo Crossing—Mayo-Nader-LorreJuly
5624 Toy Tiger—Chandler-Day-HoveyJuly
Away All Boats—Chandler-NaderAug.
Francis in the Haunted House—RooneyAug.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

- 509 Hell on Frisco Bay—
Ladd-Robinson-Dru (C'Scope)Jan. 28
510 Helen of Troy—Podesta-Semas (C'Scope) ...Feb. 11
511 The Lone Ranger—Moore-BettgerFeb. 25
515 Our Miss Brooks—Eve ArdenMar. 3
513 The River Changes—all-foreign castMar. 24
514 The Steel Jungle—Lopez-GarlandMar. 31
512 Miracle in the Rain—Wyman-JohnsonApr. 7
516 Serenade—Lanza-FontaineApr. 21
517 Goodbye, My Lady—Brennan-De WildeMay 12
518 The Searchers—Wayne-HunterMay 26
519 As Long As You're Near Me—foreign cast ..June 9
522 Dallas—reissueJune 16
523 Distant Drums—reissueJune 16
520 The Animal World—documentaryJune 23
521 Moby Dick—
Peck-Basehart-Welles (pre-release)June 30

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

8607	Boston Beanie—Favorite (reissue) (6 m.)	Feb. 2
8803	Swing, Rasslin 'n Sock—Sports (9½ m.)	Feb. 2
8511	Gerald McBoing-Boing on Planet Moo— (C'Scope) (7 m.)	Feb. 9
8954	Frankie Carle & Orch.— Thrills of Music (reissue) (9 m.)	Feb. 9
8608	Swiss Tease—Favorite (reissue) (6 m.)	Feb. 23
8856	Hollywood Small Fry— Screen Snapshots (11 m.)	Feb. 23
8804	Florida Fin-Antics—Sports (9 m.)	Feb. 23
8554	Candid Microphone No. 6 (10½ m.)	Mar. 8
8752	Magoo's Canine Mutiny— Mr. Magoo (C'Scope) (6½ m.)	Mar. 8
8609	A Peekoolyar Sitcheayshun— Favorite (reissue) (7 m.)	Mar. 15
8805	Navy All American—Sports (9 m.)	Mar. 15
8857	Hollywood, City of Stars— Screen Snapshots (9 m.)	Mar. 22
8610	Phoney Baloney—Favorite (reissue) (7 m.)	Apr. 5
8955	Miguelito Valdes & Orch.— Thrills of Music (reissue) (10 m.)	Apr. 12
8753	Magoo Goes West— Mr. Magoo (C'Scope) (6 m.)	Apr. 19
8611	Pickled Puss—Favorite (reissue) (6½ m.)	Apr. 19
8806	Trotting Topnotchers—Sports (9 m.)	Apr. 26
8858	Playtime in Hollywood— Screen Snapshots (9½ m.)	May 3
8612	The Uncultured Vulture— Favorite (reissue) (5½ m.)	May 10
8754	Calling Dr. Magoo— Mr. Magoo (C'Scope) (6½ m.)	May 24
8807	Nassau Holiday—Sports (9½ m.)	May 24
8503	The Jaywalker—UPA Cartoon (6½ m.)	May 31
8613	Be Patient, Patient— Favorite (reissue) (7 m.)	June 7
8555	Candid Microphone No. 1 (11 m.)	June 7
8956	Ina Ray Hutton & Orch.— Thrills of Music (reissue) (9 m.)	June 14
8859	Mr. Rhythm's Holiday—Screen Snapshots	June 14
8755	Magoo Beats the Heat— Mr. Magoo (C'Scope)	June 21
8614	Loco Lobo—Favorite (reissue) (6 m.)	June 21

Columbia—Two Reels

8404	Husbands Beware—Three Stooges (16 m.)	Jan. 5
8140	Perils of the Wilderness—Serial (15 ep.)	Jan. 6
8405	Creeps—Three Stooges (16 m.)	Feb. 2
8424	Black Eyes and Blue— Favorite (reissue) (16½ m.)	Feb. 2
8441	Wonders of Manhattan— Special (C'Scope) (16 m.)	Feb. 16
8414	Come On Seven—Quillan-Vernon (16 m.)	Feb. 23
8434	Microspook—Favorite (reissue) (16 m.)	Mar. 1
8425	Reno-Vated—Favorite (reissue) (18½ m.)	Mar. 15
8415	Army Daze—Joe Besser (16½ m.)	Mar. 22
8406	Flagpole Jitters—Three Stooges (16 m.)	Apr. 5
8435	Flung By a Fling—Favorite (reissue) (16 m.)	Apr. 12
8442	April in Portugal— Special (C'Scope) (20m.)	Apr. 20
8160	The Monster and the Ape— Serial (15 ep.) (reissue)	Apr. 21
8416	Andy Goes Wild—Andy Clyde (17 m.)	Apr. 26
8407	For Crimin' Out Loud— Three Stooges (16 m.)	May 3
8426	Get Along Little Zombie— Favorite (reissue) (17 m.)	May 17
8436	Socks Appeal—Favorite (reissue) (17½ m.)	June 21

Metro-Goldwyn-Mayer—One Reel

W-767	Lucky Ducky—Cartoon (reissue) (7 m.)	Jan. 6
B-723	See Your Doctor— Benchley (reissue) (8 m.)	Jan. 13
W-768	The Cat That Hated People— Cartoon (reissue) (7 m.)	Jan. 20
C-735	The Flying Sorceress— C'Scope Cartoon (7 m.)	Jan. 27
W-769	Professor Tom—Cartoon (reissue) (8 m.)	Feb. 3
P-773	The Baron and the Rose— Passing Parade (11 m.)	Feb. 10

W-770	Mouse Cleaning—Cartoon (reissue) (7 m.)	Feb. 17
W-771	Goggle Fishing Bear— Cartoon (reissue) (7 m.)	Mar. 2
B-724	Courtship of the Newt— Benchley (reissue) (8 m.)	Mar. 9
W-772	House of Tomorrow— Cartoon (reissue) (7 m.)	Mar. 16
C-734	The Egg and Jerry— C'Scope Cartoon (8 m.)	Mar. 23
W-773	Dog-gone Tired—Cartoon (reissue) (8 m.)	Apr. 6
P-774	Goodbye Miss Turlock— Passing Parade (10 m.)	Apr. 20
W-774	Counterfeit Cat—Cartoon (reissue) (7 m.)	Apr. 27
C-736	Busy Buddies—C'Scope Cartoon (7 m.)	May 4
B-725	How to Sublet—Benchley (reissue) (8 m.)	May 11
P-775	Stairway to Light— Passing Parade (10 m.)	June 1
B-726	Mental Poise—Benchley (reissue) (7 m.)	June 15
P-776	The Story That Couldn't Be Printed— Passing Parade (11 m.)	July 6

Paramount—One Reel

E15-4	Hill Billing & Cooing—Popeye (6 m.)	Jan. 13
M15-3	Animals-a-la-carte—Topper (10 m.)	Jan. 27
R15-3	Animal-Sports Quiz—Sportlight (9 m.)	Feb. 3
B15-3	Ground Hog Play—Casper (6 m.)	Feb. 10
H15-2	Mouseum—Herman & Katnip (6 m.)	Feb. 24
V15-1	Bing Presents Oreste—Special (10 m.)	Mar. 2
M15-4	There's Gold in them Thrills— Topper (10 m.)	Mar. 9
R15-5	Carolina Court Champs— Sportlight (10 m.)	Mar. 16
P15-4	Sleuth But Sure—Noveltoon (6 m.)	Mar. 23
E15-5	Popeye for President—Popeye (6 m.)	Apr. 6
R15-4	Winter Wonder Trails— Sportlight (9 m.)	Apr. 13
B15-4	Dutch Treat—Casper (6 m.)	Apr. 20
M15-5	Ups and Downs—Topper (9 m.)	May 4
P15-5	Swab the Duck—Noveltoon (6 m.)	May 11
E15-6	Out to Punch—Popeye (6 m.)	June 8
B15-5	Penguin For Your Thoughts— Casper (7 m.)	June 15
R15-6	Men Who Can Take It—Sportlight (9 m.)	June 22
H15-3	Will Do Mousework— Herman & Katnip (6 m.)	June 29
V15-2	VistaVision Visits Panama— Special (10 m.)	June 29

RKO—One Reel

64205	Her Honor, The Nurse—Screenliner (8 m.)	Jan. 6
64306	Island Windjammers—Sportscope (8 m.)	Jan. 20
64206	Fortune Seekers—Screenliner (8 m.)	Feb. 3
64307	Ski-Flying—Sportscope (8 m.)	Feb. 17
54116	Chips Ahoy— Donald Duck (Disney) (C'Scope) (7 m.)	Feb. 24
64207	We Never Sleep—Screenliner (8 m.)	Mar. 2
64308	Canadian Lancers—Sportscope (8 m.)	Mar. 16
64208	Where Is Jane Doe?—Screenliner (8 m.)	Mar. 30
64309	Striper Time—Sportscope (8½ m.)	Apr. 13
64209	The Merchandise Mart—Screenliner (8 m.)	Apr. 27
54117	Hooked Bear—Disney (C'Scope) (6 m.)	Apr. 27
64310	Races To Remember—Sportscope (8 m.)	May 11
64210	Phonies Beware!—Screenliner (8 m.)	May 25

RKO—Two Reels

63504	Contest Crazy— Edgar Kennedy (reissue) (17 m.)	Dec. 30
63103	Sentinels in the Air—Special (15 m.)	Feb. 10
63104	The Golden Equator—Special (13 m.)	Mar. 23
63801	Basketball Headliners—Special (15 m.)	Apr. 27

Republic—Two Reels

5583	Manhunt of Mystery Island— Serial (15 ep.) (reissue)	Jan. 2
	Adventures of Frank & Jesse James— Serial (13 ep.) (reissue)	Apr. 16
	Zorro's Black Whip— Serial (13 ep.) (reissue)	not set

Twentieth Century-Fox—One Reel

5631-7	Park Avenue Pussycat— Terrytoon (C'Scope) (7 m.)	Jan.
5601-0	The Clockmaker's Dog—Terrytoon (7 m.)	Jan.
5602-8	Heckle & Jeckle in Miami Maniacs— Terrytoon (7 m.)	Feb.
5632-5	Uranium Blues—Terrytoon (C'Scope) (7 m.)	Feb.
5633-3	Good Deed Daly in Scouts to the Rescue— Terrytoon (C'Scope) (7 m.)	Mar.
5603-6	Hep Mother Hubbard—Terrytoon (7 m.)	Mar.
5604-4	Terry Bears in Baffling Bunnies— Terrytoon (7 m.)	Apr.
5634-1	Oceans of Love—Terrytoon (C'Scope) (7 m.)	Apr.

Twentieth Century-Fox—C'Scope Reels

7601-8	Lady of the Golden Door (C'Scope) (9 m.)	Jan.
7602-6	A Thoroughbred is Born—C'Scope (9 m.)	Jan.
7603-4	Adventure in Capri—C'Scope (9 m.)	Feb.
7604-2	Pigskin Pewees—C'Scope (9 m.)	Mar.
7605-9	Hunters of the Sea—C'Scope (9 m.)	Apr.
7606-7	Honeymoon Paradise—C'Scope (9 m.)	May
7607-5	Cowboys of the Maremma—C'Scope (9 m.)	June

Universal—One Reel

2612	Pigeon Holed—Cartune (7 m.)	Jan. 16
2672	Fighters of the Lakes—Color Parade (9 m.)	Jan. 16
2613	After the Ball—Cartune (7 m.)	Feb. 13
2673	Blue Coast—Color Parade (9 m.)	Feb. 20
2631	Dog Tax Dodgers—Cartune (reissue) (7 m.)	Feb. 20
2692	Brooklyn Goes to Paris—Variety View (9 m.)	Feb. 20
2614	Get Lost—Cartune (7 m.)	Mar. 12
2632	Playful Pelican—Cartune (reissue) (7 m.)	Mar. 26
2674	Queens of Beauty—Color Parade (9 m.)	Apr. 8
2615	The Ostrich Egg—Cartune (7 m.)	Apr. 9
2616	Chief Charlie Horse—Cartune (7 m.)	May 7
2675	Olympic City—Color Parade (9 m.)	May 7
2617	Room and Wrath—Cartune (7 m.)	June 4
2618	Woodpecker from Mars—Cartune (7 m.)	July 2
2676	Invitation to New York— Color Parade (9 m.)	July 2

Universal—Two Reels

2652	Melodies by Martin—Musical (16 m.)	Dec. 26
2653	Lionel Hampton & Herb Jeffries— Musical (15 m.)	Jan. 23
2654	The Tennessee Plowboy—Musical (14 m.)	Feb. 27
2655	Around the World Revue—Musical	Mar. 19
2656	The Mills Bros. on Parade—Musical (15 m.)	Apr. 23
2657	Cool & Groovy—Musical (15 m.)	May 25

Vitaphone—One Reel

3710	Weasel Stop—Looney Tune (7 m.)	Feb. 11
3804	Carl Hoff & Band— Melody Master (reissue) (10 m.)	Feb. 11
3711	The High and the Flighty— Merrie Melody (7 m.)	Feb. 18
3503	Green Gold—Sports Parade (10 m.)	Feb. 18
3726	Broomstick Bunny—Bugs Bunny (7 m.)	Feb. 25
3307	I Taw a Putty Cat— Blue Ribbon (reissue) (7 m.)	Feb. 25
3712	Rocket Squad—Merrie Melody (7 m.)	Mar. 10
3404	So You Want To Be Pretty— Joe McDoakes (10 m.)	Mar. 10
3504	Crashing the Water Barrier— Sports Parade (10 m.)	Mar. 17
3604	A Neckin' Party—Special (9 m.)	Mar. 17
3713	Tweet and Sour—Merrie Melody (7 m.)	Mar. 24
3714	Heaven Scent—Merrie Melody (7 m.)	Mar. 31
3308	Two Gophers from Texas— Blue Ribbon (reissue) (7 m.)	Mar. 31
3715	Mixed Master—Merrie Melody (7 m.)	Apr. 14
3805	Borrah Minevitch— Melody Master (reissue) (10 m.)	Apr. 14
3309	Kit for Kat—Blue Ribbon (reissue) (7 m.)	Apr. 21
3223	Time Stood Still— Anamorphic Special (9 m.)	Apr. 21
3727	Rabbitson Crusoe—Bugs Bunny (7 m.)	Apr. 28
3605	I Never Forget a Face—Special (9 m.)	Apr. 28
37716	Gee Whizz-z-z-z-z-z-z— Merrie Melody (7 m.)	May 5

3405 So You Want to Play the Piano—

Joe McDoakes (10 m.)	May 5
3505 Facing Your Danger—Sports Parade (10 m.)	May 19
3717 Tree Cornered Tweety— Merrie Melody (7 m.)	May 19
3310 Scaredy Cat—Blue Ribbon (reissue) (7 m.)	June 2
3718 The Unexpected Pest—Looney Tune (7 m.)	June 2
3606 Smart As a Fox—Special (9 m.)	June 16
3728 Napoleon Bunny-Part—Bugs Bunny (7 m.)	June 16
3225 Thunder Beach—Anamorphic special	June 23
3719 Tugboat Granny—Looney Tune (7 m.)	June 23
3720 Stupor Duck—Looney Tune (7 m.)	July 7
3311 Horsefly Fleas—Blue Ribbon (reissue) (7 m.)	July 7
3406 So Your Wife Wants To Work— Joe McDoakes (10 m.)	July 14
3806 Henry Busse & His Orch.— Melody Master (reissue) (10 m.)	July 14
3729 Barbary Coast Bunny—Bugs Bunny (7 m.)	July 21
3312 Little Orphan Airedale— Blue Ribbon (reissue) (7 m.)	Aug. 4
3721 Rocket By Baby—Looney Tune (7 m.)	Aug. 4
3313 Daffy Dilly—Blue Ribbon (reissue) (7 m.)	Aug. 18
3607 Animals and Kids—Special (9 m.)	Aug. 18
3722 Raw! Raw! Rooster—Looney Tune (7 m.)	Aug. 25
3730 Half-Fare Hare—Bugs Bunny (7 m.)	Aug. 18
3224 Viva Cuba—Anamorphic special	Aug. 25

Vitaphone—Two Reels

3004	They Seek Adventure—Special (19 m.)	Jan. 7
3005	Out of the Desert—Special (19 m.)	Feb. 4
3006	'Copters and Cows—Special (18 m.)	Mar. 3
3104	Picture Parade—Featurette (20 m.)	Mar. 24
3213	Hero on Horseback—Anamorphic Special	Apr. 7
3007	A Boy and His Dog—Special	May 12
3105	Once Over Lightly—Featurette	May 26
3212	Italian Memories—Anamorphic special	June 9
3008	Wonders of Araby—Special	June 30
3010	Trailin' West—Special	July 28
3106	Through the Camera's Eye—Featurette	Aug. 11
3009	Miracle in the Caribbean—Special	Aug. 25

NEWSWEEKLY NEW YORK

RELEASE DATES

News of the Day

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280	Wed. (E)	May 30
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282	Wed. (E)	June 6
283	Mon. (O)	June 11
284	Wed. (E)	June 13
285	Mon. (O)	June 18
286	Wed. (E)	June 20
287	Mon. (O)	June 25
288	Wed. (E)	June 27
289	Mon. (O)	July 2
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Paramount News

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86	Sat. (E)	June 9
87	Wed. (O)	June 13
88	Sat. (E)	June 16
89	Wed. (O)	June 20
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92	Sat. (E)	June 30
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Warner Pathe News

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84	Mon. (E)	May 28
85	Wed. (O)	May 30
86	Mon. (E)	June 4
87	Wed. (O)	June 6
88	Mon. (E)	June 11

89	Wed. (O)	June 13
90	Mon. (E)	June 18
91	Wed. (O)	June 20
92	Mon. (E)	June 25
93	Wed. (O)	June 27
94	Mon. (E)	July 2
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Fox Movietone

45	Friday (O)	May 25
46	Tues. (E)	May 29
47	Friday (O)	June 1
48	Tues. (E)	June 5
49	Friday (O)	June 8
50	Tues. (E)	June 12
51	Friday (O)	June 15
52	Tues. (E)	June 19
53	Friday (O)	June 22
54	Tues. (E)	June 26
55	Friday (O)	June 29
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Universal News

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43	Tues. (O)	May 29
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45	Tues. (O)	June 5
46	Thurs. (E)	June 7
47	Tues. (O)	June 12
48	Thurs. (E)	June 14
49	Tues. (O)	June 19
50	Thurs. (E)	June 21
51	Tues. (O)	June 26
52	Thurs. (E)	June 28
53	Tues. (O)	July 3
54	Thurs. (E)	July 5

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THE SOLUTION IS UNDER THEIR NOSES

It seems as if the steady decline in theatre attendance has finally become a source of serious concern to the film companies, for, according to trade paper reports, different committees of the Motion Picture Association of America, the producer-distributor organization, have been holding meetings to mull over the problem and to discuss the formulation of a program aimed at revitalizing the industry in a general movement to increase theatre attendance.

A news item in *Film Daily* states that the MPAA committees were understood to have before them a list of proposals, among which were reported to be these:

That a box-office "charge it" system be put into effect.

That a market analysis to increase the industry's operational efficiency be undertaken.

That the company heads and the publicity and advertising forces of the industry go on tour to spread the industry's message across the nation.

That a symposium on motion pictures and the motion picture industry be staged in Hollywood under the sponsorship of the entire industry with motion picture critics from all over the country participating.

That a campaign of direct advertising of an institutional nature designed to get people out of the home and into the theatres be carried out.

That merchandising ideas to boost attendance at the point of sales be explored.

This movement to explore ways and means of increasing national attendance at the theatres is indeed, not only commendable, but something the industry is badly in need of.

One proposal that has not been listed but which certainly deserves top priority in any consideration of ways and means to increase attendance and grosses is to devise a new sales system, one that would give the exhibitor an opportunity to earn a fair share of the extra profits that may result from his willingness to roll up his sleeves and get more dollars into the box-office.

Given such an incentive, the exhibitor would be eager to get behind the pictures he books with all the ingenuity at his command, and in all probability his efforts will result in greater financial benefits, not only for himself, but also for the producers and distributors.

This is not a new proposal, but it has constantly been rejected by the top executives of the film com-

panies, for they apparently think more of their stockholders than they think of the exhibitors, from whom are derived the dividends that are paid to the stockholders.

What makes them think that way?

The answer is, Pride! Or, to put the matter even more plainly, Vanity! If they can maintain the rate of dividends paid to the stockholders in each quarter, or better still declare an extra dividend, they feel the pride of accomplishment, regardless of the hardships they may have imposed upon their customers — the exhibitors.

And then, when business falls off, they become frantic and hold conferences to diagnose the cause of falling grosses.

It does not take the brains of a genius to tell them that one of the principal reasons why grosses fall off, in spite of the fact that they have released pictures that had a high box-office potential, is that they are making their product available at rental terms that serve to discourage the exhibitor.

Squeezing the exhibitor to make him give up all his profits cannot, in the long run, benefit the distributors. The exhibitor wants a fair chance to make a living, which is his right. When a distributor denies him that right, he says to himself, justifiably: "Why should I exert myself to attain greater grosses when the major part of every dollar I shall take in will go to the distributor, barely leaving me with enough to clear expenses? If the distributor won't play ball with me, I shall just lie down on the job and let him suffer as much as I will suffer."

The trouble with the present sales policies of the film companies is that the profit motive has been eliminated insofar as the exhibitor is concerned. Is it logical to expect a man to invest his time and money to draw more dollars into the box-office unless he is able to retain for himself a fair share of the increase?

Let a distributor sell his pictures on terms that will permit the exhibitor's percentage of the take to increase as the receipts keep increasing and he will soon find out that the exhibitor will battle for more business because he will then have an incentive to do so. Once the distributors correct their sales policies and give the exhibitor the proper incentive for better showmanship efforts, they won't have to worry about falling grosses.

This is, of course, an iconoclastic suggestion, but it should be given careful consideration by the MPAA committees, for it offers a logical solution to the box-office doldrums.

"The Proud Ones" with Robert Ryan, Virginia Mayo and Jeffrey Hunter

(20th Century-Fox, May; time, 94 min.)

Engrossing western fare is offered in "The Proud Ones," which is further enhanced by CinemaScope and DeLuxe color. While it will easily satisfy the western fans, it should go over also with those who do not ordinarily go out of their way to see outdoor melodramas, for its story is taut and suspenseful and captures most effectively the honky-tonk atmosphere of a booming frontier town. The suspense and excitement stem from the determination of a fearless marshal to maintain law and order in the town, despite the lack of cooperation from local citizens seeking a fast buck, and the machinations of a crooked gambling saloon owner who seeks to control the town. Robert Ryan registers strongly as the marshal, and good work is done by Jeffrey Hunter as a young cowhand who seeks to avenge himself on Ryan for having killed his father, but who becomes his deputy after realizing that the killing had been justified. There is some romantic interest involving Ryan and Virginia Mayo, but it is of no special importance to the plot. The color photography is outstanding:—

When Flat Rock, Kansas, is transformed into a bustling boomtown with the completion of a railroad and the coming of trail herds, Ryan determines that law and order be maintained. Potential trouble arises when a gambling saloon is set up by Robert Middleton, long one of Ryan's enemies. This enmity increases when Ryan catches one of Middleton's dealers in a crooked game and forces him to fire the man. Another source of potential trouble is Hunter, a newly-arrived cowhand, whose father had been killed by Ryan years previously in the line of duty; Hunter sought vengeance in the belief that his father had been unarmed. Ryan informs Hunter that his father had been armed, and that he had been one of Middleton's hired gunmen. Hunter refuses to believe this, but when he discovers that his father had been a gunslinger for Middleton he accepts Ryan's offer of a job as deputy. In the course of events, Middleton imports Rodolfo Acosta and Ken Clark, two gunmen, and orders them to dispose of Ryan, who was cramping his style. This leads to several attempts on Ryan's life, with Ryan killing Acosta one night in what appears to Hunter to be cold-blooded murder. Hunter leaves without giving Ryan a chance to explain that Acosta had a small gun hidden in his palm, and he now believes that Ryan had killed his father in the same manner. He decides to go after Ryan, but once again changes his mind when the marshal proves that Acosta was prepared to kill him. In a final showdown with the lawless element, Hunter helps Ryan to wipe out Middleton's cohorts, and then goes to the saloon to arrest Middleton, whom he shoots dead when he makes a false move. To onlookers the killing appears cold-blooded until Hunter reveals a small gun in Middleton's hand. Ryan, now confident that Hunter can take over his job, retires to marry Virginia.

It was produced by Robert L. Jacks, and directed by Robert D. Webb, from a screenplay by Edmund North and Joseph Petracca, based on the novel by Verne Athanas. Family.

"A Kiss Before Dying" with Robert Wagner, Jeffrey Hunter and Virginia Leith

(United Artists, June; time, 94 min.)

A tense and suspenseful murder melodrama, lavishly staged and beautifully photographed in CinemaScope and DeLuxe color. Centering around a handsome but vicious college student who murders his girl-friend when she becomes pregnant and asks him to marry her, the story presents no mystery to the audience as to who commits the murder and why, but the action grips one's attention throughout because of the manner in which the youthful villain carefully plans and executes the crimes so as to make them appear like suicides. The scene in which he prepares to hurl his trusting girl-friend from the roof of a 14-story building holds the spectator on the edge of his seat. Robert Wagner is effective as the youthful villain of the piece, and appealing portrayals are turned in by Joanne Woodward, as the girl he kills, and by Virginia Leith, as her sister, who unwittingly falls in love with Wagner without realizing that he is her sister's killer:—

When Joanne tells him that she is expecting his baby, Wagner realizes that if he marries her under these circumstances they will be disinherited by George Macready, her father, wealthy owner of a vast copper mine. Confident that no one was aware of his friendship with Joanne, Wagner craftily tricks her into writing a suicide note, which he

mails to Virginia. But after failing to kill Joanne with poison, he accomplishes the deed by pushing her off the roof of a tall building. Wagner, still interested in Macready's wealth, starts a courtship with Virginia, who lived on a palatial estate with her father in a town nearby the college. Virginia, who refused to believe that Joanne had committed suicide, comes across a clue that leads her to believe that Joanne had been murdered while on her way to be married. Aided by Jeffrey Hunter, a part-time professor at the college, she follows up the clue and finds reason to suspect Robert Quarry, another student, who had been dating Joanne. Quarry convinces Virginia of his innocence and goes to his dormitory room to obtain for her the name of Joanne's most recent boy-friend. There, he is trapped by the waiting Wagner, who shoots him dead after forcing him to sign a note confessing Joanne's murder. Satisfied that her sister's murder had been solved, Virginia prepares to marry Wagner, but her happiness is marred when Hunter discovers that Quarry could not have killed Joanne because he was in Mexico City at the time of her murder. Moreover, in meeting Wagner, he had recognized him as one of the college students and a subsequent check revealed that he and Joanne had been out on dates. Her suspicions aroused, Virginia questions Wagner while they visit her father's copper mine and traps him into confessing. Cornered, Wagner tries to kill Virginia by hurling her into a steep mine pit, but he loses his balance and plunges to his own death.

It was produced by Robert L. Jacks, and directed by Gerd Oswald, from a screenplay by Lawrence Roman, based on the novel by Ira Levin.

Adult fare.

"The Rawhide Years" with Tony Curtis, Colleen Miller and Arthur Kennedy

(Univ.-Int'l, July; time, 85 min.)

"The Rawhide Years" should give ample satisfaction to the lovers of outdoor melodramas, for it contains all the essential elements they enjoy. Photographed in Technicolor and revolving around a handsome gambler who runs into trouble immediately after he decides to reform, the story has more than a fair quota of slam-bang thrills and action, and it is punctuated by good touches of comedy relief. Tony Curtis does competent work as the young gambler who finds himself unjustly accused of murder because of circumstantial evidence, but who proves his innocence in the end by apprehending the real culprits. Colleen Miller is attractive and sympathetic as a saloon entertainer in love with Curtis, and Arthur Kennedy is amusing as an adventurous rogue who attaches himself to Curtis. The color photography is fine:—

Working the Mississippi river boats as a "shill" for Donald Randolph, a gambler, Curtis suffers a pang of conscience and decides to reform. That same night river pirates steal aboard the ship and rob and kill Minor Watson, a wealthy ranch owner passenger, with whom Curtis and Randolph had gambled earlier in the evening. Both are accused of the murder and, when the boat docks at Galena, an angry mob, led by Peter Van Eyck, owner of the gambling casino, lynches Randolph while Curtis manages to escape. Three years later, Curtis heads for Galena to establish his innocence and to renew his romance with Colleen. En route he meets up with Kennedy, an unscrupulous but likeable cowboy, who insists upon accompanying him. In Galena, Curtis learns that Colleen had become Van Eyck's girl-friend, but she declares her love anew for him and asks him to take her away. Van Eyck, seeking to hold on to Colleen, has Curtis run out of town by two gunmen. He takes refuge on a ranch owned by William Demarest, brother of the murdered Watson. There, Curtis accidentally comes across evidence that convinces him that Demarest and Van Eyck controlled the river pirates who killed Watson. In the events that follow, Curtis, aided by Kennedy, escapes with the evidence after a battle with Demarest's ranch hands, and make their way back to town. There, a lynch mob headed by Demarest captures Kennedy. Curtis surprises Van Eyck and, at gunpoint threatens to kill him unless he confesses his guilt to the townspeople. At this point the marshal shows up and stops the lynching, just as Van Eyck is mortally wounded by one of his own henchmen with a bullet intended for Curtis. Before dying, Van Eyck confesses his guilt and implicates Demarest. His name cleared, Curtis settles down with Colleen, while Kennedy hits the trail for new adventures.

It was produced by Stanley Rubin, and directed by Rudolph Mate, from a screenplay by Earl Felton, based on the novel by Norman A. Fox. Family.

"The Leather Saint" with John Derek, Paul Douglas and Jody Lawrance

(Paramount, June; time, 86 min.)

A fairly good melodrama, centering around a young Episcopalian minister who secretly becomes a professional boxer to raise funds for the care of sick children in his parish. Well directed and acted, the story directs considerable human appeal, not only because of the young minister's efforts in behalf of the children, but also because of his efforts to rehabilitate a young woman who had taken to drinking and loose ways after her fiancé, a boxer, had died in the ring. The fight sequences have been staged in exciting fashion, and added interest has been given to the proceedings by the machinations of a crafty fight promoter. John Derek is believable as the muscular minister, and competent work is turned in by newcomer Jody Lawrance as the young lady who sees the error of her ways. Paul Douglas, as Derek's manager, and Cesar Romero, as the wily fight promoter, turn in their usual good performances:—

While working out in a Los Angeles gymnasium, Derek is mistaken for a boxer by Douglas, who offers to get him bouts. Derek declines, without revealing that he is a minister. Several days later, because of the desperate need of funds to buy an iron lung and build a swimming pool for young polio victims in his parish, Derek communicates with Douglas and accepts his offer. Fighting under an assumed name and keeping his identity a secret, Derek wins his first bout by a quick knockout and bewilders Douglas by informing him that he can train only on Saturday mornings and fight on Saturday nights. Derek turns his earnings over to Ernest Truex, his superior, and tells him that it is a donation from a friend in the leather business. A successive string of victories brings Derek to the attention of Romero, who controlled the really important bouts and insisted upon buying Derek's contract. Douglas, however, refuses to negotiate with him. Meanwhile Jody, Douglas' girl-friend, finds herself attracted to Derek and makes a play for him. Puzzled by his respectful treatment and rejection of her advances, she secretly follows him one day and is shocked to discover that he is a minister. He explains the reason for his masquerade and, eager to help, she informs Douglas of her discovery. He, too, is stunned by the news, but wanting to help, he schemes with Jody to inveigle Romero into paying \$10,000 for Derek's contract. When the money is turned over to the young minister for his fund, Romero discovers the truth, but when he learns the cause and sees the wonderful change in Jody, he does not mind the trick that had been played on him.

Norman Retchin produced it, and Alvin Ganzer directed it, from their own story and screenplay. Family.

"Navy Wife" with Joan Bennett, Gary Merrill and Shirley Yamaguchi

(Allied Artists, May 20; time, 83 min.)

A mildly entertaining picture, dealing with the efforts of American military men, stationed in Japan, to maintain that country as a man's world, whereas the Japanese women band together in revolt to make a woman's world out of it. The film has a documentary-like quality, in which the customs of Japan, where the women are considered to be nothing but the servants of men, are paraded in detail, frequently in tiresome fashion. The story is a light comedy and should find a satisfactory spot in theatres that cater to better class audiences. It has been directed and acted well:—

Arriving from the United States to join Commander Gary Merrill, her husband stationed in Sasebo, Japan, Joan Bennett, accompanied by Judy Nugent, their daughter, is greeted by the Japanese servants with mixed emotions when they learn that women rule the roost in American households. The servants also feel sorry for Merrill because he has only one child — and a girl at that. Joan has a disturbing problem with the servants, and they, in turn, find her to be a problem, for in Japan women meant nothing and men ruled the family. Shirley Yamaguchi, a geisha girl, virtually takes over all the duties when Joan is stricken with pneumonia shortly after her arrival. The Japanese women are particularly disconcerted when they see Merrill doing all kinds of work, such as carrying packages, a thing unheard of in Japan for men. But having found this satisfactory, they revolt and demand that their men do likewise. A crisis develops between the military government and the Japanese males when Joan tells the Japanese women of the treatment accorded their American counterparts by husbands and sweethearts. The difficulties are compounded when the Japanese mayor's daughter leaves her husband to seek refuge in Joan's household. Matters are resolved happily, however, at

a Christmas party, where Maurice Manson, the head of the military government, makes it clear that he will brook no interference in the domestic life of the community and insists that Japan remain a man's world.

It was produced by Walter Wanger, and directed by Edward L. Bernds, from a screenplay by Kay Lenard, based on the novel by Tats Blain. Family.

"The Werewolf" with Don Megowan

(Columbia, July; time, 83 min.)

This is one of those fantastic "wolfman" horror melodramas, centering around a man who is peaceful when normal but who is transformed into an animal-like being when aroused. The picture offers little that is original, either in story or in treatment, but it may prove acceptable to the horror fans since it is the first "wolfman" type of film to reach the screen in years. The chills and thrills stem from the "wolfman's" acts of violence, and from the trick photography employed to change his facial features from that of a normal human being to that of a hairy, fierce-looking animal. The direction and acting are just fair, and the players are generally unknown:—

Accosted in a dark alley by a hoodlum, Steve Ritch, an amnesia victim in the village of Mountaincrest, finds himself transformed into a werewolf and claws and bites the hoodlum to death. He flees into a forest nearby, and a sheriff's posse sets out to track him down. Meanwhile two scientists in a city nearby read a newspaper account of the killing and realize that the werewolf is Ritch, victim of a minor motor accident, whom they had injected with a serum from a wolf mutant as part of a wild plan that would enable them to be the only two men on Earth to survive the eventual bad effects of fall-out radiation caused by atomic weapons. They head for Mountaincrest immediately to do away with Ritch before their secret becomes known. In the meantime the sheriff, after several weird experiences, manages to capture Ritch. Learning that Ritch is lodged in the village jail, the two scientists chloroform the jailer and enter Ritch's cell to murder him. Ritch, reacting violently, turns into a werewolf and kills them both. He escapes into the night but is finally tracked down and shot dead. As the posse comes upon his body, his wolf-like facial features turn slowly back to his normal human self.

Sam Katzman produced it, and Fred F. Sears directed it, from a story and screenplay by Robert E. Kent and James B. Gordon. Adult fare.

"Earth vs. Flying Saucers" with Hugh Marlowe and Joan Taylor

(Columbia, July; time, 83 min.)

A pretty good science-fiction melodrama. As indicated by the title, the action centers around an attack on the Earth by flying saucers manned by weird people from outer space. It is all quite fantastic, of course, but it should go over well with the science-fiction fans, for the story is presented in an interesting and exciting manner, and offers numerous thrills by virtue of the good trick photography and the fine special effects. There is much excitement in the scenes where the outer-space people use electronic weapons to disintegrate the Earthians' weapons, and where a fleet of flying saucers descend on Washington, D.C. and destroy a large portion of that city's famed buildings and monuments before the Earthians succeed in destroying them with a new supersonic weapon. There is no comedy relief, and the photography is sharp and clear:—

Hugh Marlowe, a space-exploration scientist, works at an Army desert base on a secret project having to do with the development of rockets that would eventually become artificial satellites. Although just married to Joan Taylor, his secretary, Marlowe postpones their honeymoon to continue his work and investigate reports that the rockets are being shot down. The saboteurs of the project become known when a flying saucer appears over the base and the saucer-men transmit a message demanding surrender of the Earthians. When the soldiers attempt to destroy the saucer, the saucer-men retaliate with superior weapons that devastate the entire base. Marlowe and Joan, the only survivors of the attack, head for Washington where the authorities advise Marlowe to wait for top-level decisions, but when he makes radio contact with the saucer-men he decides to meet with them immediately in the hope of preventing all-out war. He is picked up by one of the saucers on a lonely beach and whisked into space, where terms of the surrender are dictated before he is returned to Earth. When he reports back to defense officials, they tell him that the time limit for surrender is too short to enable them to obtain the consent of other nations. Marlowe then proposes the building of a

(Continued on back page)

"Earth vs. Flying Saucers"

(Continued from preceding page)

supersonic weapon as a means of defense. All the world's scientists work on the idea and perfect it in time to meet a flying saucer attack on Washington, which comes to an end when the new weapon downs the fleet of saucers. Marlowe is hailed as a hero, but before accepting any honors he decides to go on his long delayed honeymoon.

It was produced by Charles H. Schneer, and directed by Fred F. Sears from a screenplay by George Worthington Yates and Raymond T. Marcus, based on a screen story by Curt Siodmak. Family.

"The Eddy Duchin Story" with Tyrone Power and Kim Novak

(Columbia, July; time, 123 min.)

Photographed in CinemaScope and Technicolor, and biographical of the career and domestic life of Eddy Duchin, the popular and affable pianist-bandleader, who died about five years ago, this is a tender and touching drama, one that has deep human and romantic appeal. It is sure to strike a responsive chord in the hearts of all who see it, thanks to the sensitive direction and acting. The story, which is filled with many emotionally stirring situations, covers Duchin's rise in the musical world in the late 1920's and early 1930's; his romance with and subsequent marriage to an appealing society girl; the tragic death of his wife after their son is born; his abandoning the child to the care of relatives and his efforts to win the youngster's love and affection after staying away from him for more than 10 years; his second marriage to an understanding English girl who helps bring about a close relationship between father and son; and, in the midst of his new-found happiness, the tragic discovery that he would soon become a victim of leukemia. Despite the tragic happenings in Duchin's life, however, the picture on the whole is not woeful, for there are numerous situations that are gay and romantic, particularly in the first half, where the ambitious Duchin is helped up the ladder of fame by the charming girl who becomes his wife. Not the least of the picture's assets are the many pleasing musical numbers, all of which have been recorded in the Duchin style by Carmen Cavallaro.

Tyrone Power turns in a highly effective portrayal as Duchin, making the character so thoroughly warm and sympathetic that the spectator shares his joys and sorrows. The masterful manner in which he fingers the piano keyboard in synchronization with the recorded music is truly remarkable. Excellent, too, is Kim Novak, as Duchin's first wife. She gives the romance between Duchin and herself so genuine a quality that one feels keenly the grief suffered by Duchin over her death. Victoria Shaw, as the second wife; Rex Thompson, as the young son; James Whitmore, as Duchin's close friend and manager; Sheppard Strudwick and Frieda Inescourt, as the first wife's kindly aunt and uncle, who raise the boy abandoned by Duchin in his grief—all play their roles in compelling fashion. There is considerable emotional impact in the sequence where Duchin, having learned that he will soon die from leukemia, takes his boy for a walk in the park and gently breaks the news to him. The closing scenes, in which father and son play at adjoining pianos, bring the story to a heart-tugging climax. It was produced by Jerry Wald, and directed by George Sidney, from a screenplay by Samuel Taylor, based on a story by Leo Katcher. Family.

"D-Day, the Sixth of June" with Robert Taylor, Dana Wynter and Richard Todd

(20th Century-Fox, June; time, 106 min.)

A touching war-time love triangle, set in England in the hectic days prior to D-Day, is offered in this poignant drama, which should go over well with the general run of audiences. Photographed in CinemaScope and DeLuxe color, its compelling story deals with the deep and sincere love that springs up between a happily married American Army captain and an appealing English Red Cross girl, who is engaged to a British officer serving at the African front. There is nothing sordid, cheap or dishonest about the romance, which is brought about by wartime loneliness, and one feels sympathetic to all three characters involved. The triangle is resolved in a tragic manner for the heroine, who loses both men when the British officer is killed in action, while the American captain, wounded and believing his rival to be alive, decides that it will be best for all concerned to return to his wife. Fine performances are delivered by Robert Taylor, as the American, Richard Todd, as the Britisher, and Dana Wynter as the gentle English girl.

Edmund O'Brien, as a rank-happy colonel, contributes a colorful characterization. Some exciting battle action is worked into the proceedings toward the finish.

Told in flashback, the story has Taylor meeting Dana when he attempts to straighten out an unpleasant incident involving her father, a crusty, retired Brigadier, and several rowdy American soldiers. He meets up again with Dana when she joins the Red Cross as a hostess and, in their desire for companionship, they begin going out on dates. Motivated by loneliness, their platonic friendship ripens into love, and out of loyalty to Todd, Dana tells Taylor that they must stop seeing each other. But each finds that absence makes the heart grow fonder, and within several weeks arrange another date. Called away on a secret assignment, Taylor misses the appointment. Dana becomes distraught with worry over his disappearance and welcomes him with open arms when he returns. Granted a 10-day leave prior to being assigned to a dangerous mission, Taylor enjoys it to the hilt with Dana, but when Todd, wounded in action, returns to England, Dana feels duty-bound to go to him, despite her love for Taylor. In the events that follow, Taylor finds himself assigned to a special group of Allied volunteers, commanded by Todd, who were to carry out a pre-invasion mission on the Nazi-held French coast. Both men distinguish themselves in the action, and Taylor, wounded, is sent back to England by Todd. Soon after, Todd loses his life by stepping on a mine. When Dana visits Taylor at the hospital, he tells her that Todd is safe and well, and that he had decided that their problem can best be solved if he returned to his wife in the States. Dana, having learned otherwise, does not tell him of Todd's death. She bids Taylor goodbye, and walks out of the hospital heartbroken.

It was produced by Charles Brackett, and directed by Henry Koster, from a screenplay by Ivan Moffat and Harry Brown, based on the novel by Lionel Shapiro. Family.

"The Proud and Profane" with William Holden and Deborah Kerr

(Paramount, June; time, 111 min.)

The box-office potential of this war drama will depend heavily on the attractive title and the popularity of the stars, for as an entertainment it is both unpleasant and disappointing. Set in the South Pacific during World War II, and centering around an illicit romance between a well-bred, widowed Red Cross worker and an arrogant and heartless Marine colonel, the story not only lacks conviction but no sympathy whatever is felt for the two principal characters. Moreover, the action is extremely slow-moving, and it seems as if the players do nothing but talk, talk, talk. As the calloused colonel who wins the young widow's heart with a campaign of deception, and who treats lightly her discovery that he is a married man, which fact she learns after becoming pregnant, William Holden is cast in one of the most disagreeable roles seen on the screen in a long time, and even he, good artist that he is, fails to make it convincing. As for Deborah Kerr as the young widow, the character is depicted as one who is refined and intelligent, and for those very reasons it is difficult to fathom her failure to see through his obvious deceit, and even more difficult to understand why she should feel deep love for him after he proved himself to be cruel and unprincipled. This somewhat happy ending to the bitter and seamy tale is accomplished through a "soap opera" finish that has Miss Kerr granting Holden, wounded in battle, the forgiveness he seeks.

Briefly, the story, which opens in 1943, has Deborah arriving in New Caledonia to help out with the Red Cross and to find an opportunity to visit the grave of her recently killed husband. She meets up with Holden and, after some unpleasant encounters, falls in love and surrenders herself to him when he talks of marriage. While Holden is away on a mission, she accidentally learns that he is married, a discovery that shocks her in view of the fact that she had become pregnant. He treats the matter lightly when she confronts him, and when she attempts to commit suicide he stops her through rough handling. This causes her to lose the baby. She remains embittered toward him until she meets up with one of her dead husband's buddies, who unwittingly reveals that her husband thought she was a selfish woman. This brings her to the realization that everyone makes mistakes, and it is with that feeling of humility that she grants Holden forgiveness when he returns from a battle injured. Incidentally, his marital status is taken care of by news that his wife, an alcoholic, had died.

It was produced by William Perlberg, and directed by George Seaton from his own screenplay, based on "The Magnificent Bastards," by Lucy Herndon Crockett.

Strictly adult fare.

HARRISON'S REPORTS

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MORE ON TV CLEARANCE AND REMAKES

As reported in the May 26 issue of this paper, National Allied's board, at its recent meeting in Washington, took up the problem of adequate clearance for theatres that rent old pictures that are eventually slated to be shown on television.

The discussion centered mainly on the clearance practices to be employed by the Dominant Pictures Company, which recently acquired a large number of old Warner Bros. pictures, and which announced that it will reissue them to theatres in two packages of 52 features each, with the understanding that the films in one package will be withheld from showing on television until September 1, 1957, while the reissues in the second package will be withheld from TV until six months after their theatrical distribution.

The board noted that the problem presented in this matter is that many theatres will not find these reissues available to them until long after their first theatrical engagement, with the result that there will be a very short clearance between their showings and the first TV showing. Without attempting to formulate a pattern of clearance, the Allied board cautioned its membership, in licensing these reissues, to demand adequate clearance over the first local television showing, and to make sure that the clearance is written into the contract.

The exhibitors will do well to heed this advice, not only with respect to the reissues handled by Dominant, but also with respect to reissues put out by every other distributor, including the major companies.

The full details of the deals being made between the film companies and television interests on the sale of old films are not, as a general rule, made public, and for that reason the exhibitor has no way of knowing whether the particular reissue being offered to him has been sold to TV and, if so, the date on which the picture will be made available to the television stations. Accordingly, he can best protect himself by demanding that the license contract guarantee specific clearance over the first local TV showing. As a matter of fact, such a guarantee of clearance over TV showings should be included also in the license contract for new pictures, for, with the ever-increasing number of independent productions being released through the major companies, there is no way of knowing what control they have over the television distribution rights.

In addition to the problem of clearance in connection with the sale to TV of old pictures that are first

being offered to the theatres as reissues, the exhibitors are faced also with the problem of being offered current pictures that are remakes with new titles, while the original productions with the same stories are making the rounds on television channels.

As pointed out in this paper's issue of May 12, this new and serious problem is exemplified by two current productions, namely, Columbia's "Storm Over the Nile," which is a remake of "Four Feathers," the 1939 Alexander Korda production that has been and still is getting a big play on television; and United Artists' "Nightmare," which is a remake of "Fear in the Night," the 1947 Pine-Thomas production, which, too, is being shown on TV.

As it has already been stated in these columns, the danger faced by exhibitors who buy these remakes lies mainly in the fact that the titles are different from the originals and give no indication to the unsuspecting movie-goer that they are new versions of old pictures. Thus an exhibitor leaves himself vulnerable to the wrath of patrons who are enticed to pay an admission price to see a story they may have seen that same day on TV without charge.

In cautioning their members to demand that television clearance be written into the contracts in regard to reissues, the Allied leaders have made a good start on one of the problems presented by the sale of old films to TV. These leaders, along with other exhibitor leaders, should now study the matter of remakes with a view to devising ways and means by which a distributor will be compelled to inform the exhibitor whether the picture being offered to him is a remake and, if so, to provide him with full and complete information as to the original title and the disposition of the television rights to the original production.

TOA HITS BACK AT DISTRIBUTOR TESTIMONY

The following is the text of a telegram, dated June 4, sent by Myron N. Blank, president of the Theatre Owners of America, to Senator Hubert Humphrey, chairman of the Senate Small Business Subcommittee, which has held hearings on exhibitor complaints against distributor practices:

"Much of the distributors' testimony before your honorable committee was reckless and intemperate and exhibitors are shocked and disturbed. The claim that TOA's conduct in temporarily withdrawing its approval of the proposed arbitration system as a shameless betrayal is a baseless accusation. It is well known to distribution that TOA's decision was be-

(Continued on back page)

**"That Certain Feeling" with Bob Hope,
Eva Marie Saint and George Sanders**

(Paramount, July; time, 103 min.)

"That Certain Feeling" should go over well at the box-office, for it is consistently amusing from start to finish. Bob Hope's clowning is as entertaining as ever, and his many quips and gags provoke much laughter. A surprisingly good comedy performance is turned in by Eva Marie Saint, who proves that she is as versatile a comedienne as she is a dramatic actress. The scenes in which she lets down her reserve and gets tipsy with Hope give the film its most amusing highlights. There is sex appeal in the relationship between Hope and Miss Saint, but it is harmless in that the love-making is between ex-husband and ex-wife. Not the least of the picture's assets is Pearl Bailey, who is most amusing as a worldly-wise housekeeper. The action is a bit slow in the early part of the film, and some of the gags, particularly those involving George Sanders, are milked for more than they are worth, but these flaws are not serious enough to affect one's enjoyment of the picture as a whole. The photography, in Technicolor and Vista-Vision, is very good:—

George Sanders, creator of a popular comic strip, becomes drunk with success and causes the strip's appeal to take a nose dive. Worried, Eva, his secretary and fiancée, David Lewis, his manager, and Pearl Bailey, his housekeeper, agree that Sanders needs an assistant to "ghost" the strip and give it back its humor and warmth. Eva communicates with Hope, her ex-husband, and offers him the job. Although a cartoonist of considerable talent, Hope could not retain a job because every time he stood up to his boss he became ill. But Hope, still in love with Eva, accepts the offer on the advice of his psychiatrist. Eva, however warns him to make no mention of their former marriage lest it upset Sanders. Hope finds Sanders' overbearing attitude unbearable, and to make matters worse Sanders uses him as an errand boy to pick up Jerry Mathers, a little boy, whom Sanders was adopting for publicity purposes, but because of his old neurosis Hope finds it difficult to stand up to Sanders. When Sanders goes to Washington to meet with a Senate committee studying juvenile delinquency, Pearl, sensing that Hope and Eva still loved each other, sees to it that they have a romantic dinner together in Sanders' apartment. She plies them with drinks to make them relax and both become tipsy. On the following morning, Sanders hastens home to appear on Ed Murrow's "Person to Person" television show and finds the apartment a shambles, with both Hope and Eva suffering from hangovers. Upset, Sanders is cruel to little Jerry. Hope defends the youngster but is unable to stand up to Sanders in a showdown. Instead, he gets his revenge through the comic strip, which shows Sanders' principal character, heretofore a lovable child, robbing a liquor store, deliberately injuring his grandmother, and setting fire to an orphanage. When the "Person to Person" show is televised, confusion reigns when Hope discovers that little Jerry had run away. In the end, Hope finds the boy, stands up to Sanders and walks off with both Eva and the youngster.

Norman Panama and Melvin Frank produced and directed it, and collaborated on the screenplay with I. A. L. Diamond and William Altman, based on the play "The King of Hearts," by Jean Kerr and Eleanor Brooke. Family.

**"The First Texan" with Joel McCrea
and Felicia Farr**

(Allied Artists, July 1; time, 82 min.)

Up to this day there have been several pictures that were based on the life of Sam Houston, but "The First Texan," which has been photographed in CinemaScope and Technicolor, exceeds them all in quality production, direction and acting. Because of the intelligent script and the expert direction, the actions of the characters are believable and engrossing. Joel McCrea, as Houston, comes through with one of the finest performances of his career. The battle scenes toward the end of the picture, where the Texans attack and defeat Santa Ana, are exciting. There are human interest touches here and there, an outstanding one being where McCrea finds a young sentry asleep and, after giving him a light lecture, gives him also a promotion. He felt that, since the Texans had not yet been organized into a well-disciplined army, he could not conscientiously punish the young soldier. The color photography is excellent:—

Having resigned as Governor of Tennessee because of a disagreement with his wife, who sued for divorce, McCrea arrives in San Antonio, Texas, to start life anew. There, a group of Texans planning a revolt to free themselves from Mexico, urge him to join their cause so that they might make Texas a part of the United States. McCrea declines, but when President Jackson summons him to Washington and asks him to lead the movement, he accepts the assignment. Returning to San Antonio, McCrea advises against an uprising until they recruit an army with which to fight Santa Ana, who was plotting to unseat the Mexican president and take over the government. Santa Ana had already subdued the Alamo, and was moving his army against those who were planning the revolution. But McCrea, now head of the Texas Armies, continues retreating under a plan designed to draw Santa Ana to a certain spot for a counter-attack. Once Santa Ana's forces reach the desired battleground, McCrea orders a furious surprise attack, decisively whipping the Mexicans, capturing Santa Ana and winning independence for Texas. Felicia Farr, with whom McCrea had fallen in love, arrives to inform him that he had been elected as the first president of the Texas Republic.

Walter Mirisch produced it, and Byron Haskin directed it, from a story and screenplay by Daniel B. Ullman.

Family.

**"Shadow of Fear" with Mona Freeman,
Jean Kent and Maxwell Reed**

(United Artists, June; time, 76 min.)

A fair English-made suspense melodrama, best suited for the lower half of a double bill. The story, which centers around the murderous machinations of a stepmother who seeks to disinherit her stepdaughter, offers little that is novel in theme, but thanks to the competent direction and acting it has been presented in a manner that makes for mounting tension and suspense. Mona Freeman does good work as the young girl who rightly suspects her stepmother but who is frustrated in her efforts to prove the woman guilty because of her fine reputation in the community. Jean Kent is a suave menace as the stepmother, who becomes a raving maniac when her guilt is proved. The photography is good, but a considerable part of it is in a low key:—

Mona, a college student in the United States, is recalled home to England when her father is supposedly killed in an accident. Months earlier, her mother had died. Upon arriving home in the town of Dawmouth, Mona is welcomed by Jean, who had been her mother's nurse before marrying her father. When Jean informs Mona that her mother had died of drink, she cannot accept the allegation. Furthermore, she finds it hard to believe that her father, an expert sailor, had died in a boating accident. Mona finds reason to become suspicious when she oversleeps the next morning, after drinking a cup of coffee brought to her by Jean, and finds that she had missed her father's funeral. Jean accuses her of having drunk a bottle of brandy, which Mona swears she had not touched. When her father's will provides for Jean to inherit his entire fortune if she (Mona) dies before her 21st birthday, Mona begins to fear for her own safety. She confides her suspicions to Maxwell Reed, a young doctor and childhood chum, as well as to the local police, but so well had Jean established herself in the community as a woman of infinite kindness that Mona's suspicions are not only disbelieved but angrily refuted. Having succeeded in marking Mona as an irresponsible alcoholic, Jean drugs her one night and places her unconscious body in a pilotless motor boat, after setting its course straight for a reef of jagged rocks. By coincidence, Mona's plight is noticed by Reed, who rescues her. Jean, preparing to enjoy the fruits of her crimes, is shocked when Reed, accompanied by the police, shows up with Mona. Unmasked as a murderess, Jean becomes a raving maniac as the police take her away.

It was produced by Charles A. Leeds and directed by Al Rogell, from a screenplay by Hal Debreit. Adult fare.

**"Congo Crossing" with Virginia Mayo,
George Nader and Peter Lorre**
(Univ. Int'l, July; time, 85 min.)

A fair adventure melodrama, photographed in Technicolor and having enough action, intrigue, romance and excitement to fulfill the basic requirements of a supporting feature. Centering around a motley group of fugitives from justice who find a haven in a West African territory that has no extradition laws, the story is somewhat on the fanciful side and the melodramatics lack conviction, but those who are more concerned with movement than with plot values should find it to their liking. Standard characterizations are provided by George Nader, as an American engineer who becomes involved with the fugitives, and Virginia Mayo, as a worldly-wise blonde who had fled a framed murder charge only to be plagued by a hired killer. A rather amusing characterization is delivered by Peter Lorre as the military head of the colony. The direction is competent and the photography good:—

Governed by Lorre, the residents of Congotanga include Nader; Rex Ingram, a doctor who operates a jungle hospital for the natives; Tonio Selwart, self-appointed leader of the criminal colony; Michael Pate, once a big-time Chicago gangster; and Kathryn Givney, a middle-aged English murderess. Virginia, fleeing a murder charge of which she is innocent, arrives on a plane accompanied by Raymond Bailey, who hires Pate to murder her. Attracted to Nader, Virginia accepts his suggestion that she go to work in Ingram's hospital. To stay close to Virginia, Pate

accompanies Nader on a surveying expedition. Kathryn, who had her eye on Virginia's bankroll, decides to go along with them to the hospital. There, Nader informs Pate that the purpose of his survey was to prove that a shift of a river had brought Congotanga within the boundaries of the Belgian Congo, meaning that criminals would no longer be safe from arrest there. Kathryn overhearing this, transmits the information to Selwart. Later, Pate mistakes Kathryn for Virginia and kills her. Virginia, sensing that her life is in danger, seeks safety by going with Nader and Pate. The three soon find themselves hunted by Selwart and his gang, who were determined to stop Nader from delivering his maps to the Belgian authorities. During the struggle Nader becomes ill with jungle fever and Pate takes command of the situation. Virginia, by promising to go away with Pate, persuades him to help her get Nader to Ingram for medical aid. Nursed back to health, Nader persuades Virginia to help him get the maps to the Belgian officials. This plan culminates in a furious gun battle at the airport when Selwart and his gang try to stop them. Both Selwart and Pate are killed during the battle, and Virginia makes a getaway in a plane with Nader, confident that he will help her prove her innocence on the framed murder charge.

It was produced by Howard Christie, and directed by Joseph Pevney, from a screenplay by Richard Alan Simmons, based on a story by Houston Branch.

Adult fare.

**"Massacre" with Dane Clark,
James Craig and Marta Roth**

(20th Century-Fox, June; time, 76 min.)

Filmed in Mexico and photographed in Ansco color, this Lippert production, which is being released through 20th Century-Fox, is a mediocre outdoor program melodrama, centering around a small band of Mexican Rurales who seek to combat Yaqui Indian attacks while at the same time hunting down a gang of white renegades who smuggle guns to the redskins. Worked into the ordinary proceedings is the deceit of a fickle woman who plays one man against another to serve her own ends, but all that happens is presented in so trite a fashion that it barely holds the spectator's interest. Not much can be said for either the direction, the acting or the writing. The photography is just fair:—

To combat attacks by Yaqui Indians on defenseless towns in Mexico's lawless San Lorenzo country, Dane Clark, captain of a small band of Rurales, Mexican mounted police, seeks to track down Miguel Torruco, head of a gang of white renegades who had been selling guns to the Indians. The trail leads to a trading post operated by Marta Roth, Torruco's beautiful but faithless wife, who pleads innocence and promises to lead Clark to the outlaw's hideout. En route, Marta makes a play for Clark and does the same with James Craig, his lieutenant. This results in a bitter feud between the two men, culminating in a fight that disrupts the discipline of the Rurales. When the Indians attack and burn the trading post, the Rurales pursue them, only to be led into an ambush. There, the outnumbered soldiers, including Clark, Marta and her husband, are massacred.

It was produced by Robert L. Lippert, Jr. and Olallo Rubio, Jr., and directed by Louis King, from a screenplay by D. D. Beauchamp, based on a story by Fred Fricberger.

Family.

cause they wanted to seek a broader scope of arbitrability and to block distribution's attempt to obtain a whitewash before your honorable committee through the last minute proffer of the proposed arbitration plan. This was the almost unanimous vote of the members of our board and executive committee. Please refer to the exchange of letters between Lichtman and me already in the record.

"The proposed system does not offer adequate scope of arbitrability and TOA is willing now as it has always been to explore avenues of broadening that scope. To this offer distribution has been significantly silent. We shall appreciate an opportunity for rebuttal. If that is not proper nor possible then we ask that the contents of this telegram be placed in the record.

"We very much regret that because of distribution's stubborn and illogical refusal to sit around the conference table as men of good faith to attempt to solve industry problems much of your honorable committee's important time was consumed. All of us express to you and to the other members of your committee our deepest gratitude for your patience, for your courtesy and for your sympathetic understanding of our troubles."

* * *

While on the subject of the distributor testimony offered at the hearings, it would be well for exhibitors to heed the following comments, which appeared in the May 28 organizational bulletin of the Allied Theatre Owners of Indiana:

"The hearings before the Senate Small Business Committee ended last Tuesday at the conclusion of testimony by the various distributor witnesses. The record will be kept open for another 2 weeks to permit time for the submission of rebuttal to the testimony offered last Monday and Tuesday. There can be no prediction of what specific recommendations will be embodied in the committee's report. In reading the widely published reports of distributor testimony — or the complete text of some that have been mailed to many theatres — exhibitors should be reminded that these presentations attack only a few aspects of the exhibitor testimony and ignore most of the basic charges. It is like hearing only one side of a debate and you cannot draw any valid conclusions unless you have also read the full exhibitor testimony and await rebuttals that will be made to the distributor witnesses. We point this out because we would not be surprised to see some subtle sort of invitation made to some exhibitors for their favorable comment."

POOR RICHARD

If any producer is still toying around with the idea of making one of his new productions available to television to be shown nationally over a major network before releasing it for theatre showings, the experience had with "Richard III" should make him give up the idea.

It will be recalled that on Sunday, March 11, "Richard III" was telecast nationally over 146 stations of the NBC-TV network, several hours before it had its first showing at the Bijou Theatre in New York City. The claim was made that the picture was seen by a TV audience estimated at between twenty-five and forty million people, and those handling the picture's theatrical distribution felt confident that the TV showing would aid and not harm its exhibition

in the theatres because many who saw it on television would want to see it again in color and on a large theatre screen.

On Sunday, May 27, "Richard" ended its showing at the 603-seat Bijou after a run of 11 weeks and one day, during which business was generally below expectations, with plenty of seats available for most of the two performances given daily.

That the picture did poorly at the Bijou is indicated by the following comparative statistics compiled by *Showmen's Trade Review* on the New York runs of "Hamlet" and "Henry V," both of which offered the same combination of Shakespeare and Sir Laurence Olivier:

"Hamlet," which was photographed in black and white, ran for 66 weeks at the Park Avenue Theatre, which has a seating capacity of 584.

"Henry V," which was photographed in color, had a run of 11 weeks at the huge 3,300-seat City Center Theatre, and 24 weeks at the 769-seat Golden Theatre.

MGM's "Julius Caesar," another Shakespearian play, enjoyed a run of 22 weeks at the 764-seat Booth Theatre.

It should be noted that "Richard III" received unanimously favorable reviews in the newspapers and national magazines, including front-page coverage by the *New York Times* and a cover story in *Newsweek*. Moreover, many television critics, while praising the telecast, took pains to point out that the picture's quality showed up much better on a theatre screen than on a TV set. Despite these fine publicity breaks, however, the picture has flopped at the box-office, proving that the effect of a telecast prior to theatre bookings is deadly rather than helpful.

A TIMELY WARNING FROM COMPO

Robert W. Coyne, special counsel for COMPO, reported this week that taxation study committees to consider possible revisions in state revenue laws have been appointed in at least nine states. He advised exhibitors and other industry representatives to familiarize themselves with the work of these committees and to guard against the possibility of their recommending legislation inimical to the interests of the motion picture industry.

"Exhibitors and distribution regional representatives should be particularly alert," Coyne said, "to prevent the introduction of enabling acts permitting municipalities to impose local admission taxes where they do not already exist. They also should oppose suggestions for high license fees or other imposts which would be a financial burden to exhibitors and distributors. If any legislation adverse to the motion picture industry is suggested at public or private hearings of these committees, industry representatives should ask for an opportunity to present testimony in opposition to such adverse suggestions before the committees make their reports.

"Exhibitors in well organized states and localities need no prodding from COMPO. Organization in some areas, however, is almost nil and in those areas local levies can be a great danger."

According to COMPO, the states that now have tax studies in progress include Alabama, Florida, Iowa, Michigan, Mississippi, Minnesota, North Carolina, Oregon and Texas.

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MYERS' REBUTTAL TO DISTRIBUTOR TESTIMONY

(The following is the complete text of a 26-page rebuttal brief filed with the Senate Small Business Subcommittee by Abram F. Myers, board chairman and general counsel of National Allied, in refutation of testimony offered by the distributor witnesses at the hearings held on May 21 and 22.

Because of the drastic charges made against the exhibitor witnesses by the distributor witnesses and because of the importance of the questions Mr. Myers touches upon, HARRISON'S REPORTS has decided to reproduce the entire brief, even though it is compelled to print it in several installments because of limited space; it feels that not only the exhibitors, but also the distributors, will benefit from reading and digesting it.

In a footnote to the brief, Mr. Myers points out that references to the reporters' mimeographed transcript are designated Tr.; references to the testimony at the March 21 and 22 hearings, now in galley proof, are designated G.P.; and references to the printed hearings in 1953 are designated FH for former hearings.)

Scope of This Statement

The testimony given by the distributors' witnesses on May 21 and 22 may aptly be called the Great Dispersal since their purpose obviously was to obscure the basic problems of the exhibitors and induce the Subcommittee to squander the short time remaining until adjournment in the consideration of an immense number of irrelevant and unimportant details.

This procedure is consistent with their earlier partially successful attempt to stall the hearing by representing to the Subcommittee that they were on the verge of an agreement with the exhibitors which would alleviate their complaints and render a hearing unnecessary.

Although the natural reaction of Allied's board of directors, which was in session in Washington on May 22 and 23, was to strike back at the distributor spokesmen all along the line, it was recognized that this would merely play into their hands by delaying the Subcommittee in its consideration of the fundamentals of our case.

If we were to answer every claim of inaccuracy committed by the exhibitors, and point out every inaccuracy which crept into the distributors' testimony, and match every epithet hurled at the exhibitors and their leaders, it would consume many weeks and most certainly would tax the Subcommittee's patience.

To illustrate how time would be wasted in following such a course, suppose we undertook to deal with such trifles as the following. Adolph Schimel's repeated assertion that the arbitration draft was approved by T.O.A.'s Convention in Los Angeles last October (Tr. 582, 598-9) when the record clearly shows that the approving action was by the Board of Directors (Blank, G.P. 119; 136; Levy, G.P. 125; Lichtman, G.P. 135). Charles Reagan's amazing assertion that Allied resolutions always emanate from the Executive Committee* (Tr. 695-6), whereas all issues are discussed at the national and regional conventions and the resolutions adopted and actions taken are reported by the trade papers (G.P. 169).

Such tactics might be appropriate in a case tried to a jury of bumpkins or a booby magistrate but they have no place in a hearing before a Committee of the United States Senate. The exhibitor witnesses hewed to the line and refrained from personalities. Allied will answer only what it feels must be answered and will keep its rapier clean.

We believe the Subcommittee will be interested in the following excerpt from an editorial which appeared in the Motion Picture Herald for May 26:

*Allied has a board of directors but no executive committee.

"Certain of the charges that had been made by exhibitors were taken personally and parts of this week's rebuttal testimony dealt in personalities and specific local conditions. Whether or not certain exhibitor spokesmen are wealthy or whether they drive hard trading bargains is not pertinent to their competence as representatives of their organizations. Surely exhibitors in a free society have the unrestricted right to choose their own leaders."

Arbitration

1. A red herring issue. Unless it can be demonstrated that the current arbitration draft will aid measurably in the solution of the present-day problems described by the exhibitor witnesses, it is, in Allied's view irrelevant. The distributor witnesses made little or no attempt at such a demonstration, as hereinafter explained. But they did seek to make capital of the circumstances attending the negotiations and the acceptance or rejection of the draft by the exhibitor organizations. If T.O.A. and Allied had willfully rejected a measure that could be of substantial benefit to exhibitors, their conduct would be open to question. So far as Allied is concerned, it points to the analysis upon the basis of which its 1955 national convention rejected the draft (G.P. 22-29). That draft and the ensuing discussion convinced the members that the proposed arbitration system would be of no help in the solution of today's pressing problems.

However, Adolph Schimel's shrill denunciations and Louis Phillips' coarse epithets leveled at Allied leaders make it pertinent to inquire why they take it so hard that the draft has attracted no appreciable exhibitor support. Considerable light on this point was shed at the recent hearing. Mr. Schimel's chronology reveals no eagerness on the part of the film companies to comply with the former Subcommittee's recommendation, even though it supported the position they had taken. On the contrary, Schimel showed that it was not until May, 1955, that a draft "appeared to be taking final shape" (Tr. 582). This was a year and nine months after the Subcommittee's report. The obvious reason for the resumption of activity at that time was that it had become known that Allied was trying to interest the Senate Small Business Committee in the exhibitors' woes.

But the hearings still were many months in the future and for the next four or five months the work proceeded at a snail's pace. There was not a final draft for the consideration of T.O.A.'s board in October, although we do not question that the one used was substantially complete. The final draft (called by Allied the "forced draft") was not completed until December. The second session of the 84th Congress was then imminent and if they were to head-off the hearings, there was need for speed. The actual transmission of the draft to the Subcommittee by the general sales managers of 20th Century-Fox, Loew's, Inc., and Columbia did not occur until March 15, 1956 (G.P. 135), for reasons which are now clear.

It was not until the hearing on May 21 that Allied leaders learned that the early hearing they had hoped for and which had been set was postponed because of representations made to the Subcommittee that progress was being made on an agreement which would render such hearing unnecessary (Tr. 606-7).

It is in the light of this revelation that we must judge Mr. Schimel's claim that Allied would have been embarrassed if an arbitration system had been put into effect (Tr. 607-8). The claim is not consistent with Schimel's earlier declaration that on the question of arbitrating film rentals Allied has for several years been "outspoken and firm" (Tr. 604-5). The elected officers of a trade association cannot be embarrassed when they are following a con-

(Continued on back page)

MYERS' REBUTTAL TO DISTRIBUTOR TESTIMONY

(Continued from back page)

Mr. Schimel did not claim that the arbitration draft, of which he is co-author, could afford a remedy for the delays complained of by the exhibitors, nor could he. A small subsequent-run exhibitor cannot outbid a big first-run theatre for the preferred run. It must play after the first-run; and if unreasonable clearance is specified in the first-run contracts, the clearance could be arbitrated. But that would not solve the problem. With respect to roadshows, prereleases and specially handled pictures, the end is attained by not offering the pictures to the small towns and sub-runs until they have completed their protracted first runs and sometimes not for a long time thereafter. Even then, the little fellow has no assurance as to when he will get the picture, because there is still the tricky business of an availability to be surmounted.

It is accurate to say that the inability of small town and subsequent-run exhibitors to obtain product while it is still fresh underlies or is a contributing factor in virtually all of the complaints voiced by the exhibitors. The distributor witnesses tell of the enormous national advertising campaigns which their companies conduct for the top pictures when they are launched. But the memory thereof does not linger indefinitely in the public mind. The patrons may recall the name of the picture when reminded of it months later, but not the ballyhoo. Motion pictures are perishable commodities. An exhibitor cannot succeed by showing stale pictures any more than a grocer could succeed by offering spoiled vegetables.

The Subcommittee should bear in mind that in 1940 when the definition of clearance insisted upon by the distributors was drafted, pictures were sold to the independent exhibitors in annual blocks and the clearances, while sometimes unreasonable, at least were fixed and determined, and enough prints were supplied to provide for booking pictures within the time contemplated by the contracts. But the distributors have ended all that and they offer no remedy that will avail the exhibitors under present marketing methods.

C. *Print availability.* Clearance and availability are often used interchangeably by exhibitors because they both add up to the same thing — waiting time. Mr. Schimel insists upon the distinction (Tr. 585) and it will be observed herein. The Subcommittee was informed that the arbitration plan provided for the arbitration of a complaint by an exhibitor that a distributor has failed to deliver a print of a licensed picture "in time for exhibition on the exhibition date or dates provided in (the) agreement" (Tr. 586).

There was frequent mention of "the print shortage" in the exhibitors' testimony and affidavits and, whether intentional or not, Mr. Schimel's statement implies that a remedy was provided therefor.

Of course, any such notion is negated by Mr. Schimel's explanation of the reasons which impelled the negotiating committee to omit from the 1955 draft the definition of clearance which I drafted and which was contained in the 1952 draft. He said that the conferees agreed that for various reasons beyond the distributor's control, "such as the limited number of prints, the cost involved in making additional prints, and laboratory problems involved in the manufacture of CinemaScope prints, delays occurred in the exhibition of a picture at a subsequent-run after the completion of its prior run."

But in the next sentence in the same paragraph Mr. Schimel admits that the 1952 definition of clearance was omitted because it was deemed unnecessarily burdensome to require the distributors to supply enough prints to serve the exhibitors on their accustomed availabilities:

"The Joint Committee realized that the definition contained in the abandoned 1952 draft would add unnecessary burdens to the distributor (Tr. 586)."

The record contains a Columbia contract which, so far as the dating of pictures is concerned, is about the same as all the others (G.P. 233-5). The pertinent clause, "Selection of Playdate," at the bottom of Galley 233, reveals how utterly ineffective the provision for arbitrating print failures would be. No right to a print can accrue under the contract until the distributor and exhibitor have agreed upon a playdate and that cannot come about until the distributor, in its sole discretion has given notice of an available date and a print is on hand for the exhibitor's use.

Consider how worthless any such arbitration would be in the following circumstances which commonly occur:

Enough prints are received in an exchange to serve the key theatres in the area. When these key runs are terminated the prints are shipped into another exchange area to supply the key houses therein. When an exhibitor's accustomed availability rolls around, he tries to book the picture and there are no prints. Or, if there are prints in the territory, and are being used, in the branch manager's opinion, to better advantage, he simply says, "no print available."

D. *Competitive bidding.* Mr. Schimel defends competitive bidding as a proper method for determining a fair and reasonable film rental and he cites the instances where the practice "has been sanctioned by the 1955 Draft Agreement" (Tr. 587). Now the devotion of the distributors to the practice is understandable, but Mr. Schimel's characterization of it does not conform to the Supreme Court's views concerning it. The Subcommittee in considering bidding should at all times have in mind the following passage from the opinion in the Paramount Case:

"The system uproots business arrangements and established relationships with no apparent overall benefit to the small independent exhibitor. If each feature must go to the highest responsible exhibitor, those with the greatest purchasing power would seem to be in a favored position. Those with the longest purse — the exhibitor defendants and the large circuits — would seem to stand in a preferred position . . . Hence the natural advantage which the larger and financially stronger exhibitors would seem to have in bidding gives us pause. If a premium is placed on purchasing power, the court-created system may be a powerful factor towards increasing the concentration of economic power in the industry rather than cleansing the competitive system of unwholesome practices. For where a system in operation promises the advantage to the exhibitor who is in the strongest financial position, the injunction against discrimination is apt to hold an empty promise. (334 U. S. 131, 164; 92 Law Ed. 1260, 1296)."

And so the competitive bidding system was stricken from the District Court's decree.

Notwithstanding the expressed views of the Supreme Court the distributors have continued to use competitive bidding. In a few instances they have imposed competitive bidding on whole cities or sections of cities regardless of the amount or lack of competition among the theatres affected. No recent complaints of such wholesale bidding have come to our attention, but the distributors, by the draft, reserve the right to institute bidding "in any competitive area or situation" under certain circumstances.

Beyond "sanctioning" competitive bidding the draft goes on to provide rules for insuring honesty and fairness in the handling of the bids and in determining the highest bidder. We are strongly tempted to make a detailed analysis of these "rules of the game" to show how consistent they are with the distributors' purpose to raise film prices by pitting one exhibitor against another, not merely once, but over and over by the expedient of rejecting the bids. But the subject may be disposed of by posing these questions:

If the distributors persist in competitive bidding notwithstanding the Supreme Court's criticisms, is it not their plain duty voluntarily to adopt and observe rules to insure honesty and fair dealing in handling the bids?

Why should the exhibitors in order to obtain a fair deal in this connection be required to agree to an arbitration system that clothes with an aura of legal sanctity competitive bidding, prereleasing and other practices that lie at the bottom of their complaints to this Subcommittee?

The distributors profess that they employ bidding only because they have to. Apart from Charles M. Reagan's testimony in regard to his own company (Tr. 721-2), the distributor witnesses indicated no desire or willingness on their part to reduce the huge number of bidding situations. That bidding is a terrible burden on the exhibitors is asserted by virtually all exhibitors. The Subcommittee could render a great service to the exhibitors by urging the distributors to discontinue the practice wherever they can safely and fairly do so.

It must be remembered that only a comparatively few years ago the several products were divided among the exhibitors without resort to bidding. Of course, where the affiliated circuits and other large circuits were involved, discrimination was practiced. Aside from that, a distributor generally would choose its first-run outlet in a community, on the basis of the theatre's size, location, accessibility, appointments, etc. If there were two or more theatres meeting the test, the products of the several companies were divided between them. Thus it was customary for Theatre A to play M-G-M, Columbia, United Artists pictures as a regular thing. Theatre B might play Paramount, Warner Bros. and

Universal pictures. Still another might play the products of 20th Century-Fox, RKO and such independent pictures as were available.

This system made for a peaceful co-existence.

What has stimulated competitive bidding among exhibitors is the product shortage making it desirable, if not necessary, to play the top pictures of all the distributors, or as many of them as can be obtained.

There is probably not an exhibitor in the United States in a bidding system who does not wish that he could secure an adequate supply of pictures without having to top his competitor's price in each transaction. The sensible way to bring this about is for such an exhibitor to enter into a compact with his competitors for a fair division of the product.

At this point we encounter what appears to be a different attitude on the part of Universal and M-G-M. Mr. Schimel and Mr. Feldman, whose antipathy towards exhibitors seems to know no bounds, complain that exhibitors in competitive situations "carve up" the product and resort to "collusion" when it comes to bidding. And under the arbitration draft the distributors reserve the right to impose bidding where it believes there is collusion among the exhibitors in the licensing of pictures (Tr. 588).

Contrast this attitude with the following statement by Mr. Reagan:

"In an effort to cooperate with all exhibitors, we have indicated a willingness to eliminate competitive bidding whenever possible in situations where returns from the theatres are comparable by licensing our pictures on a split basis, that is, dividing our product between or among competitors. It is obvious that the agreement of each competitor is necessary in order to work out such a split arrangement—otherwise we would in all probability be met with a charge of law violation (Tr. 721-2)."

Without agreeing to Mr. Reagan's outline of the conflict between exhibitors in Middletown, Ohio (I withhold judgment until I have heard Mr. Shor's side of that story), I think the Subcommittee should take note of the settlement of that controversy and how it came about. Says Mr. Reagan:

"Thus, we have now satisfied all customers in the Middletown, Ohio area by eliminating competitive bidding and by licensing our pictures on runs acceptable to all (Tr. 726)."

Why cannot all distributors cooperate with the exhibitors in bringing about fair and reasonable divisions of product among the exhibitors in competitive situations? The business thrived for almost half a century upon such divisions: It may not be acceptable in all such situations, it may not work in some others, but it holds the promise of hope to many distracted bidders to adopt Metro's attitude as indicated by Mr. Reagan's testimony.

(Continued next week)

"Abdullah's Harem" with Gregory Ratoff, Kay Kendall and Sydney Chaplin

(20th Century-Fox, June; time, 88 min.)

Photographed in Technicolor and filmed entirely in Cairo, Egypt, "Abdullah's Harem" is a fairly good adult comedy-drama that lends itself to exploitation, for it centers around a corrupt King who is given to wine, women and gambling. Most of the scenes were filmed in Abdin Palace and on the yacht of ex-King Farouk, but the producers maintain that the story is not about the former King but about a fictitious monarch of a mythical kingdom. There is, however, much about the story that parallels the life of Farouk. As the pleasure-loving, decadent King, Gregory Ratoff, who also produced and directed the film, plays the role for all it is worth, making the character one that is despicable yet fascinating because of the manner in which he abuses his royal powers. Featured in the cast are a bevy of beautiful girls, who cavort amid scenes of royal splendor and cater to Ratoff's whims. Kay Kendall, as a beautiful French model who spurns his advances, and Sydney Chaplin, as a young officer who sparks a revolution against Ratoff's rule and eventually compels him to abdicate, do well in their respective roles. The production values are lush, and the color photography very good.

The story opens in present-day Monte Carlo where Ratoff is shown leading a life of grand loneliness. As he remembers the days of his glory, the scene reverts to his rule eighteen years previously, when he had made a fortune purchasing defective weapons for his country without regard for the safety of his troops, and when his days and

nights were given to wine, women and gambling. Sydney Chaplin, a young Army captain, had openly expressed his disgust with Ratoff's rule and, upon hearing of it, the King had arranged to keep him under close observation. Accustomed to having women obey his every whim, Ratoff had met his nemesis in Kay Kendall, a French model, who not only rejected his advances but fell in love with Chaplin. When Ratoff persisted in pursuing her to Monte Carlo, Kay had deliberately tricked him into making a laughing stock of himself in the eyes of his people. Ratoff, seeking revenge, had kidnapped her aboard his private yacht and had taken her back to his country, but his efforts to seduce her had been unavailing. Meanwhile Chaplin, angered by Ratoff's behavior toward Kay, had led a revolution to overthrow him, but he had been captured and sentenced to die. Kay, seeking to save Chaplin, had offered herself to Ratoff, but the King, in a rare display of humanity, had freed Chaplin without taking advantage of Kay. Shortly thereafter, the revolutionists had gained control of the country, and Ratoff had been permitted to abdicate and go into exile.

It was produced and directed by Gregory Ratoff, from a screen play by George St. George and Boris Ingster, based on the original story, "My Kingdom for a Woman." by Ismel Regelia.

Adult fare.

"Santiago" with Alan Ladd, Lloyd Nolan and Rossana Podesta

(Warner Bros. July 7; time, 93 min.)

The one thing that may be said for this adventure melodrama, which has been photographed in WarnerColor, is that it is loaded with slam-bang action from start to finish. Centering around American renegade gun runners who supplied Cuban revolutionists with arms in their struggle for freedom from Spain, the story is an exciting if not entirely believable mixture of skullduggery, adventure and romance, and as such should go over well with the action fans. As a tough gun runner who has no room in his heart for a worthy cause or for romance, Alan Ladd is cast in the type of role that has won him popularity. In the end, of course, he turns out to be a decent fellow by joining the cause for freedom and falling in love with Rossana Podesta, a beautiful and courageous Cuban woman. Interesting characterizations are turned in by Lloyd Nolan, as a rival gun runner and old enemy of Ladd's, and by Chill Wills, as the rugged captain of a Mississippi sidewheeler, which is used to transport the arms to Cuba. The color photography is first-rate:—

While transporting a valuable cargo of guns to Tampa, Florida, for delivery to Cuban revolutionists, Ladd and his men fight off an attack by Lloyd Nolan and his gang, who attempt to steal the shipment. In Tampa, Ladd learns that he as well as Nolan, must transport their guns to Santiago, utilizing Wills' vessel. Both demand and receive a liberal advance payment to run the Spanish blockade. Ladd and Nolan make no secret of their enmity and, to keep the peace, Wills compels both gangs to give up their guns until the journey is ended. Shortly after they reach the open sea, Ladd and Nolan are surprised to find Rosanna on board. Wills introduces her and explains that she is the Joan of Arc in Cuba's fight for independence. The journey is marked by minor but vicious clashes between the members of both gangs with the personal enmity between Ladd and Nolan becoming stronger when Ladd prevents his rival from forcing his unwanted attentions on Rossana. Meanwhile Rossana, though attracted to Ladd, feels a measure of disdain for him because he considered all matters in terms of dollars and cents. Upon reaching a rendezvous point in Cuba, Ladd and Nolan learn that they must haul their cargo through a dense jungle to evade the Spaniards. They declare a temporary truce and, together with their men and Rossana, overcome many obstacles, while Wills, dedicated to the Cuban cause, blows up his boat and sacrifices his life to delay pursuit by Spanish soldiers. With the guns close to their destination, Nolan learns that the Cubans will be unable to make payment. He decides to kill Ladd and to sell the guns to the Spaniards, but Ladd thwarts the scheme by killing Nolan in a gun duel. He then changes his attitude and decides to fight for the freedom of Cuba and for the woman he loves.

It was produced by Marton Rackin and directed by Gordon Douglas, from a screenplay written by Mr. Rackin and John Twist, based on a novel by Mr. Rackin.

Family.

sistent course that has the approval and support of their members. But embarrassment bordering on hysteria was exhibited at the hearing, not by Allied's spokesmen but by Messrs. Schimel and Phillips. It was the product of their chagrin that their scheme to stall the hearings until it was too late for a report during the present Congress had missed fire.

A point we are sure the Subcommittee will not overlook is that the distributor witnesses this year, as in 1953, persistently refuse to recognize that the Allied leaders in all they have done in regard to arbitration have had the full support of their members. And their witnesses at the recent hearings made no reference to the fact that two trade papers with national circulation, *The Film Bulletin* and the *Motion Picture Herald*, have polled their exhibitor readers on the subject of arbitration and that in both instances the returns showed a strong majority in favor of arbitrating film rentals. Information concerning these polls was sent the Subcommittee on April 17, 1956.

The distributors' position boils down to this: Allied leaders merit castigation because they have not disregarded the expressed wishes of their members and made a deal with the distributors for an elaborate and expensive arbitration system which would make no contribution toward the solution of the problems that are now keeping the exhibitors awake nights.

In the light of the foregoing how can the Subcommittee escape the conclusion that the hullabaloo about arbitration is merely a diversionary tactic designed to divert attention from the exhibitors' grievances and as an excuse for a little name calling?

2. *A device without substance.* In pointing out the hollowness of Mr. Schimel's claims in behalf of the current arbitration draft, we shall avoid repeating our own exposition of that document, on which we stand (G.P. 22-29).

A. *Damages.* Mr. Schimel would have the Subcommittee believe that the provision which would authorize the arbitrators in certain cases to award damages is important and would meet a present need of the exhibitors (Tr. 583-4). This subject is somewhat technical and perhaps dull, but it is important that the Subcommittee understand it thoroughly in order to avoid being imposed upon by the distributors.

Confining ourselves for the time being to Mr. Schimel's single example, that of "Exhibitor A who institutes an arbitration against Distributor B, claiming to be entitled to an earlier run of pictures than that which he has been receiving" (Tr. 584). Now the undeviating testimony of the distributors in 1953 and again in 1956 is that when two exhibitors in any competitive area demand the same run of pictures (more accurately, the same picture on the same run), they solve the problem by instituting competitive bidding. That is how they attempt to justify bidding — that it shields them from damage suits.

And in that part of the arbitration plan dealing with bidding the distributors reserve the right to initiate bidding "on the written request of an exhibitor in any competitive area or situation for a run of a picture or pictures which the distributor is proposing to license to another exhibitor in such area or situation." This Mr. Schimel construes as tantamount to a request for bidding (Tr. 587-8).

Would it not, therefore, be the natural course for a distributor to head-off such an arbitration proceeding, with its threat of damages, by the simple expedient of instituting bidding as soon as the request for an earlier run is received?

Certainly it would be no hardship for the distributor to do this, because it would not only avoid damages but it would do so by employing the most effective method for increasing film rentals that was ever devised.

Let us suppose such a case has been heard by the arbitrators and that an award has been made in favor of the complaining exhibitor. The remedial part of the award would provide "that the respondent distributor in good faith afford the complainant an opportunity to license feature pictures for exhibition in his theatre on the desired run, equal to the opportunity afforded the exhibitor operating a competing theatre to whom the pictures of such distributor are then being licensed on such run."

It would have been enlightening to the Subcommittee if Mr. Schimel had pointed out how this would benefit the exhibitor. The provision does not say that the distributor shall take away the run from the exhibitor having the enjoyment of it and transfer it to the exhibitor who has just won an arbitration proceeding.

It merely says that he shall be given an "equal opportunity" to license pictures on the desired run, and that means bidding.

Now what is the measure of damages that the arbitrators

may award? Except in unusual circumstances they may award only actual damages. The only exception to this is where the arbitrators find that the distributor's acts resulting in such damage "were done with deliberate purpose to injure the complainant or in wilful disregard of the probable harmful consequences." In that event they may award, in addition to the actual damages, exemplary damages not to exceed the amount of the actual damages so awarded.

That means that the maximum award in the most flagrant cases would be double damages. What attraction, if any, this would have for an exhibitor who has been grievously hurt by being wrongfully denied access to a proper run, is highly speculative, in view of the fact that the antitrust law would afford him treble damages in any case where there was a verdict in his favor.

But there is more to this proposal than meets the eye. For a number of years the film companies have been seeking an amendment to the Clayton Act that would repeal the treble damage provision and substitute therefor a provision vesting discretion over the amount of damages in the Federal Judges. The House Judiciary Committee has held extensive hearings on those crippling amendments and Allied's general counsel has appeared in opposition to them.

This is a bold attempt to emasculate a provision that has been on the statute books (first as Sec. 7 of the Sherman Act and now as Sec. 4 of the Clayton Act, see 15 U.S.C.A. Sec. 15) for 66 years and has been an effective weapon in the enforcement of those laws. If the film companies should succeed in securing the approval of this Subcommittee and the Attorney General to the reduced damage scale provided in the arbitration draft, they would have a potent argument to use before the Judiciary Committee in their efforts to sap the vitality from the treble damage clause.

Certainly the Senate Small Business Committee should be very slow in taking any action that could be used as a weapon against the antitrust laws.

B. *Clearance.* In this connection, Mr. Schimel went no further than to attempt to justify the action of the arbitration conference in striking from the 1952 draft the definition of clearance which I had drafted and which the late Austin Keough had expounded at the hearing three years ago.

Mr. Schimel contests my characterization of clearance contained in the current arbitration draft as "archaic" and points to the fact that courts have used it in their decisions (Tr. 585-6).

This definition which the distributors now insist upon dates back to the temporary consent decree entered in the Paramount Case in 1940. At that time it was the custom, perhaps the invariable custom, to write the length and area of the clearance granted a theatre in the contracts. Consequently, the statement that clearance means "the period of time stipulated in license contracts between runs of the same feature within a particular area" etc., was apt and satisfactory.

But it has little or no application to present day conditions because the distributors have found that they can delay the availabilities of the subsequent-run and small town exhibitors and bleed the pictures white in the high admission price key theatres without specifying clearance in the contracts and (under the "archaic" definition) without exposing themselves to an arbitration proceeding or a lawsuit.

Take the case of the inability of Trueman Rembusch to secure "Guys and Dolls" for Columbus, Indiana, while it ran week after week in Indianapolis, about 40 miles away. Indianapolis has never had formal clearance over Columbus. The distance renders competition between the two cities highly improbable save under extraordinary circumstances. Therefore, there was no legal justification for clearance.

However, when a nationally advertised super-colossal picture like "Guys and Dolls" comes along and has a long run in Indianapolis and is not played in Columbus, a sort of one-way competition is created. That is to say, the residents of Columbus, reading in the Indianapolis papers about this picture, and being unable to see it in their own city, will either go to Indianapolis to see it or see it while they are there on some errand.

While the case of "Guys and Dolls" is a somewhat extreme example, it serves to illustrate the methods employed in marketing the better than average pictures. This condition is dealt with not only in the exhibitors' oral testimony but also in the affidavits of Jerry Anderson, Sigmund Goldberg, Lee Hendershott, David Hogdon, W. E. Horsefield, Charles L. Jones, Stanley D. Kane, M. M. Kruse, Alexander Manos and Donald Risch.

(Continued on inside page)

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AN ANSWER THAT CARRIES WEIGHT

When the distributor witnesses testified several weeks ago before the Senate Small Business Subcommittee, one of their principal targets was Rube Shor, National Allied's president, who was the object of a particularly vicious personal attack by Louis Phillips, general counsel of Paramount Pictures.

Last week Mr. Shor filed with the Subcommittee a 19-page sworn affidavit answering the charges made against him, and at the same time making some accusations of his own, some of which reflected on Mr. Phillips' ethics as an attorney.

HARRISON'S REPORTS will not endeavor to pass judgment on the relative merits of the charges and counter-charges between Phillips and Shor, but it will say that Shor, in filing his answer in the form of a sworn affidavit, although he was not required to do so, has done much to eliminate any doubts that Phillips may have succeeded in raising concerning the veracity of his statements before the Subcommittee and his integrity as a businessman and exhibitor leader.

ALLIED ARTISTS MOVES AHEAD

If Allied Artists Pictures is sticking out its corporate chest this week, its pride is understandable, for it has completed negotiations with the world-famous Radio City Music Hall in New York to present in October the world premiere of William Wyler's "Friendly Persuasion," which stars Gary Cooper, Dorothy McGuire and Marjorie Main, and which is without doubt the most important picture in the history of the company.

The launching of "Friendly Persuasion" in the Music Hall marks the first showing of an Allied Artists picture at that theatre and is indeed an important step forward in the company's efforts to become an additional source of major quality product. It is to be hoped that the picture will be a huge success, not only at the Music Hall, but everywhere, so that the company will be encouraged to continue its forward strides.

A WORTHWHILE BOOKING

An excellent 24-minute short subject, one that is worthy of playing time in every theatre in the country, is "The Dark Wave," which has been photographed in Cinema-Scope and De Luxe color.

Produced by 20th Century-Fox in cooperation with the Variety Club Foundation to Combat Epilepsy, the picture treats the problem of epilepsy in children in a manner that is highly entertaining and informative, thanks to the fine handling of the subject matter by John Healy, the producer; Jean Negulesco, the director; Eugene Vale, the writer of the story and screenplay; and the exceptionally good cast headed by Charles Bickford, Nancy Davis and Cornell Borchers. Great credit is due also to Spyros P. Skouras, president of 20th Century-Fox, whose humanitarian interest in spreading knowledge about this disease made the film possible.

What makes the picture engrossing and entertaining is the fact that the story, which centers around a normal youngster who is afflicted with epilepsy, is told in human rather than medical terms and thus grips the spectator's interest, while at the same time demonstrating to him that something can be done to control the disease and tearing down the misconception that the affliction is associated with mental defectiveness.

The picture is being distributed through 20th Century-Fox at a nominal rental, and all profits realized will go to the Variety Club Foundation to Combat Epilepsy. Exhibitors who book it can feel secure in the knowledge that they are not only helping a fine cause but also bringing an outstanding motion picture to their patrons.

MYERS' REBUTTAL TO DISTRIBUTOR TESTIMONY

(Continued from last week)

Prereleases, Merchandising Engagements and Special Handling of Pictures

A. A serious problem. The distributors are sticklers for accuracy in the definition of trade practices and criticized the exhibitors for saying that pictures were "prereleased" when they were merely "specially handled" (Schimel, Tr. 588 A-595; Montague, Tr. 739-40; Phillips, Tr. 822-30). They do not challenge the definition of prereleases given in the 1953 Subcommittee report, nor could they, because it is correct (G.P. 28). Special handling, they insist, differs from prereleasing in that the picture is not withdrawn from circulation following the initial engagements but is put on general release and licensed to whoever wants to exhibit it (Tr. 590). Mr. Phillips did not undertake to explain Paramount's merchandising engagements, but they are described in the correspondence relating to "Strategic Air Command" and "The Desperate Hours" (G.P. 30-34 and 38-45).

While prereleasing and special handling may differ in the amount of delay which intervenes between the selected engagements and the customary runs, both bear heavily upon the theatres not participating in those early runs, especially upon the subsequent-run and small town exhibitors. The specially handled pictures are out of general release during the selected engagements, which engagements do not encompass all the theatres that generally play the distributor's pictures on general release. Hence it is that in many communities a specially handled picture, following the protracted initial engagement, will then be played in a regular first-run theatre and thereafter go to the subsequent-runs and small towns subject to the usual clearances and availabilities.

Bear in mind that these special engagements are almost invariably much longer than the usual first run of a picture. In the meantime, the picture is not licensed, or at least is not made available to, other theatres in the surrounding country until the termination of the engagement and the expiration of the established clearance. One only has to look at the movie ads in the Washington papers to see that Columbia's "Picnic" is now in its fourth consecutive month at the Trans-Lux Theatre and that it is not being shown, and has not been shown, at any other theatre in Washington or its environs. Thus the picture is being bled white at admission prices of \$1.25 for matinees and \$1.50 at night.

Another characteristic of prereleases and specially handled pictures not included in the distributors' definitions is that they always are offered at terms of 50% or more.

The matter of increased admission prices will be considered under a later heading.

For the time being we are concerned with the distributors' strained efforts to minimize this subject by asserting that few pictures are given special treatment. Mr. Schimel solemnly informed the Subcommittee that "since the 1953 hearings there has not been a single prerelease picture" (Tr. 592). "Guys and Dolls," he thought, was a specially handled picture (Tr. 593-4). Mr. Montague offered an oblique denial. He said he "sat throughout the March hearings waiting for an exhibitor witness to acknowledge that Columbia has never prereleased a picture," although he admitted trying it with "Salome" (Tr. 740). Phillips, who did not hesitate to apply the short and ugly word to exhibitors, assured the Subcommittee that Paramount had prereleased only two pictures, "The Greatest Show on Earth" and "Samson and Delilah," both before 1953, although he admits his company has specially handled seven pictures since then.

(Continued on back page)

"Behind the High Wall" with Tom Tully, Sylvia Sidney and John Gavin

(Univ.-Int'l, July; time, 85 min.)

A moderately interesting program prison melodrama. Although acted realistically as a result of the good direction, it is based on a downbeat theme — the conviction of an innocent young man who is condemned to die in the electric chair for a crime he had not committed. An unpleasant feature is the sight of Tom Tully, the warden, concealing the stolen money and indicating that he would let the innocent man die because the money he had recovered would solve his own problems and those of his invalid wife. It is not pleasant to contemplate so heartless an act. The action is considerably confusing and does not clear up until near the end. Tully's last-minute confession of his part in the crime is rather theatrical but it should get by with undiscriminating audiences. There is no comedy relief. The photography is sharp:—

Having risen from prison guard to acting warden, Tully, along with Sylvia Sidney, his paraplegic wife, looks forward to an appointment as full warden. Tully's hopes are interrupted by a prison break, in which two escaping convicts, aided by a confederate on the outside, take him along as hostage. The crooks seize a truck driven by John Gavin, a young garage mechanic, and force him to act as their getaway driver. The convicts kill a motorcycle cop who gives chase and, when the speeding truck skids and crashes, both convicts are killed in the wreck. Their confederate, unhurt, tries to make a getaway with a suitcase, but Tully shoots and kills him. He then discovers that the suitcase contained \$100,000 in stolen cash. Tully buries the money to secure his future, and when the police arrive, Gavin, who had been knocked unconscious in the crash, is arrested for the murder of the policeman and for assisting the prison break. Tully is proclaimed as a hero and is promoted to warden. Despite Gavin's plea of innocence, he is convicted on circumstantial evidence and sentenced to die. Sylvia, aware of what Tully had done, pleads with him not to let the innocent young man die and, after many complications, Tully makes a last-minute confession that saves Gavin's life.

Stanley Rubin produced it, and Abner Biberman directed it, from a screenplay by Harold Jack Bloom, based on a story by Wallace Sullivan and Richard K. Polimer.

Adults.

"The Black Sleep" with Basil Rathbone, Akim Tamiroff, Lon Chaney, John Carradine and Bela Lugosi

(United Artists, June; time, 83 min.)

If you cater to people who like strong movie fare, with plentiful horror situations, this melodrama should satisfy them. But those with weak stomachs, particularly women, may become nauseated by some of the scenes, especially those that show exposed brain matter after a mad doctor operates on live victims. The picture has been produced well — so well, in fact, that it is sure to cause chills to go up and down the spines of all who see it. The story, which takes place in England in the 1870's, revolves around a queer surgeon who operates on the heads of his victims to find a cure for his wife's brain condition. Basil Rathbone, Lon Chaney, Akim Tamiroff, John Carradine and Bela Lugosi, who play the principal roles and who have long been identified with horror-type pictures, should help draw the followers of such films to the box-office. There is no comedy relief. The photography is in a low key but it is sharp:—

Rathbone, a doctor with a mental quirk, experiments on human beings with a drug called "The Black Sleep," in an effort to find a cure for his wife, who had been in a coma for a long time. Tamiroff, a gypsy, supplies Rathbone with human beings for his experiments. Herbert Rudley, a young doctor and former student of Rathbone's, awaits execution for the murder of Tor Johnson, a crime he had not committed. By drugging Rudley with the "Black Sleep" powder, Rathbone leads the prison officials to believe that he had died. He then claims Rudley's body and, after reviving him, compels him to assist in the experiments. Others assisting Rathbone include Bela Lugosi, a mute servant; Lon Chaney, a hulking, murderous creature; Phyllis Stanley, his nurse; and Patricia Blake. Rudley is shocked when Rathbone explains his brain theory and demonstrates by operating on a live person. In the course of events, Rudley learns from Patricia that Chaney is her father,

formerly a doctor, and that he had the misfortune of falling into Rathbone's clutches. Rudley explores the building to learn what had happened to Rathbone's victims and locates them in a secret cellar. All are horribly disfigured mutants, and among them is Johnson, for whose supposed murder he had been sentenced. The mutants eventually turn on Rathbone, and only the timely arrival of the police saves him. It ends with the rescue of Rathbone's victims, and with Rudley and Patricia finding romance.

It was produced by Howard W. Koch, and directed by Reginald Le Borg, from a screenplay by John C. Higgins, based on a story by Gerald Drayson Adams.

Strictly for adults.

"The Creeping Unknown" with Brian Donlevy (United Artists, April; time, 78 min.)

This program horror melodrama should get by as a supporting feature wherever pictures of this type are acceptable. Produced in Britain, the action centers around a man who slowly turns into a hideous monster after he is infected by an alien substance while traveling above the earth's atmosphere in an interplanetary rocket. The story is, of course, quite fantastic, but it has enough horrific ingredients to go over with those who enjoy scary doings. Brian Donlevy, as a scientist, is the only American player in the otherwise all-English cast. The direction and acting are competent, and much of the photography is in a low key:—

When an interplanetary rocket he had sent into space returns to earth, Donlevy finds two of its three occupants missing, evidently destroyed by some mysterious force, with Richard Wordsworth, the survivor, in a complete state of shock. A medical examination discloses that Wordsworth had been infected by an alien substance that was slowly changing his physical appearance. Margia Dean, Wordsworth's distraught wife, spirits him out of the hospital and, as he leaves, his hand accidentally brushes against a cactus plant and literally absorbs it. Crazed with pain and slowly turning into a leprous-limbed object of horror, capable of absorbing all plant and animal life, Wordsworth escapes from his wife and in subsequent events destroys a zoo full of animals, terrorizes a child and kills a druggist. Donlevy alerts the city to the danger and sets out to find Wordsworth with the aid of Jack Warner, a Scotland Yard inspector. A television camera crew, shooting a documentary in Westminster Abbey, accidentally locates Wordsworth, by this time an octopus-like creature, high in the scaffolding above the Abbey. By attaching electrodes to the scaffolding and cutting electric power throughout London, Donlevy destroys the monster with a maximum electric shock.

It was produced by Anthony Hinds, and directed by Val Guest, from a screenplay by Richard Landau.

Adult fare.

"Thunderstorm" with Linda Christian, Carlos Thompson and Charles Korvin

(Allied Artists, May 6; time, 85 min.)

Theatres that can show sexy pictures could use this one to advantage on the lower half of a double bill, while others will be able to show it even as a single feature, for it has been acted with realism, thanks to the expert direction. The story is grim, for it is a mixture of lust, violence and tragedy, centering around the conflicts that arise among the inhabitants of a tiny Spanish fishing village when a beautiful but despondent young woman is rescued at sea by one of the villagers and brought into their midst. Some of the shots of the coast of Spain are fascinatingly beautiful. A highlight of the picture is a spectacular storm sequence and, though the photography is in a low key, it is sharp and clear. Carlos Thompson does good work as the hero, and Charles Korvin, as the villain, succeeds in making the characterization thoroughly detestable. Linda Christian is believable as the sexy woman, and her physical attributes are played up for all they are worth:—

Thompson, leader of the fishermen in the tiny village of San Lorenzo, rescues Linda, a beautiful but mysterious girl, from a derelict yacht. After being nursed back to health by Thompson's mother, Linda attracts the interest of Korvin, the town's lecherous mayor, who was a powerful figure in the community. Linda senses the hostile attitude of the villagers, particularly of the women, and she fights against falling in love with Thompson, but to no avail. Fearing that she will bring harm to him, she leaves his home and goes to work for Korvin in a tavern owned by him. Gary

Thorne, Korvin's son, becomes infatuated with Linda and attempts to molest her. She fights him off, and Korvin, attracted by the disturbance, threatens to kill his son if he should molest her once again. While on a fishing trip with Thompson, Thorne is swept overboard during a storm and drowns. Korvin forces Tito Junco, his brother-in-law, who had witnessed the accident, to swear falsely that Thompson had murdered his son. With Thompson arrested, Korvin assumes leadership of the fishermen and orders them to go on a fishing expedition, despite storm warnings. Thompson escapes from the police and sets out in a boat to rescue the endangered fishermen. He saves a number of them and is acclaimed as a hero, but many others lose their lives and their families blame Korvin for the tragedy. With Korvin in disgrace, Thompson compels Junco to clear his name and once again assumes his leadership. Linda, feeling that she had been the cause of all the unhappiness, sails away into the unknown, from which she had come.

Binnie Barnes produced it in Spain, and John Guillermin directed it, from a screenplay by Daniel Mainwaring, based on a story by George St. George.

Exclusively for adults.

"The Fastest Gun Alive" with Glenn Ford, Jeanne Crain and Broderick Crawford

(MGM, July; time, 92 min.)

A very good off-beat western, one that should go over well with all types of movie-goers, including those who do not ordinarily go out of their way to see such melodramas. There is mounting tension throughout the story, which is more or less a character study of a peaceful but brooding shopkeeper who knows that he can draw and shoot a gun faster than any other man but who keeps the knowledge to himself lest someone challenge him to a duel. The dire consequences that result when he demonstrates his prowess in a moment of frustration makes for a suspense-laden climax in which he is put to the test by a desperado who fancies himself faster on the draw than anyone else in the West. Glenn Ford comes through with another one of his fine performances as the quiet but emotionally disturbed storekeeper, and Jeanne Crain is competent as his wife, who fears the day when he will be drawn into a gun battle. Broderick Crawford is every inch a villain as the outlaw who insists upon proving that he has the fastest gun. The direction is expert, and the black-and-white photography first-rate:—

After four years of quiet living as owner of a general store in the frontier town of Cross Creek, Ford becomes restless and yearns for a change of environment. Jeanne shows concern over his moodiness lest he do something rash and make known his prowess with a gun—a factor that had kept them moving from one place to another to avoid trouble with those who would try to make Ford prove his skill. Riled by the bickerings of a customer and by well-meaning townspeople who look upon him as being something less than a he-man because they had never seen him take a drink or carry a gun, Ford gets intoxicated at the local saloon and makes the claim that he is "the fastest gun alive." His friends scoff at the claim, but all are startled when he gets his gun and puts on an exhibition such as they never had seen. He is hailed as a hero, but on the following day, Sunday, while all are gathered in church, Ford enters, gives up his gun to the minister, and explains that he must leave town for the good of the community because news of his ability with a gun will attract to the town every killer who fancies himself to be faster on the draw. While the people ask Ford not to leave and take individual oaths not to say anything about his ability with a gun, Broderick Crawford, a desperado who believed himself to be the "fastest gun" in the West, arrives in town with two henchmen and learns of Ford's skill from an unwitting youngster. He immediately challenges Ford to a duel and threatens to put the town to the torch unless his challenge is accepted. Ford accepts the challenge to save the town, and beats Crawford to the draw. To avoid future trouble, however, the townspeople make it appear as if both had died by establishing two graves with identifying headstones. Assured that his fellow citizens will keep the secret, Ford resumes his peaceful life as owner of the general store.

It was produced by Clarence Greene, and directed by Russell Rouse, who collaborated on the screenplay with Frank D. Gilroy, based on the teleplay, "The Last Notch," by Mr. Gilroy.

Family.

MYERS' REBUTTAL TO DISTRIBUTOR TESTIMONY

(Continued from back page)

mount Case in support of his position that there is nothing wrong about a license agreement based upon representations by an exhibitor concerning his admission prices and acceptance of the offer by the distributor:

"Each film is to be licensed on a particular run to 'the highest responsible bidder, having a theatre of size, location and equipment adequate to yield a reasonable return to the licensor.' The bid 'shall state what run the exhibitor desires and what he is willing to pay for such feature, which statement may specify a flat rental, or a percentage of the gross receipts, or both, or any other form of rental, and shall also specify what clearance such exhibitor is willing to accept, the time and days when such exhibitor desires to exhibit it and any other offers which such exhibitor may care to make.' We do not doubt that if such a competitive bidding system is adopted all these provisions are necessary. (334 U.S. 131, 162; 92 Law Ed. 1260, 1295.)"

When we suggested that the Court was merely describing the compulsory competitive bidding system prescribed by the District Court which the Supreme Court denounced and struck from the decree, Judge Barnes insisted that was what the Court said and would not further discuss the matter.

Reluctant as we are to deal with intricate legal questions at this late date, we should hate to see this subject passed over on the basis of Judge Barnes' opinion. The context and the quotation marks show that the Supreme Court was not ruling upon the propriety of an unregulated bidding system voluntarily conducted by the distributors but was merely describing a highly regulated bidding system which the District Court had devised. The degree of regulation imposed by the District Court, and the close judicial supervision which this entailed, were prime reasons for reversing that part of the lower court's decree. The Court said:

"We mention these matters merely to indicate the character of the job of supervising such a competitive bidding system. It would involve the judiciary in the administration of intricate and detailed rules governing priority, period of clearance, length of run, competitive areas, reasonable return, and the like. The system would be apt to require as close a supervision as a continuous receivership, unless the defendants were to be entrusted with broad discretion. The judiciary is unsuited to affairs of business management; and control through the power of contempt is crude and clumsy and lacking in the flexibility necessary to make continuous and detailed supervision effective. Yet delegation of the management of the system to the discretion of those who had the genius to conceive the present conspiracy and to execute it with the subtlety which this record reveals, could be done only with the greatest reluctance. At least such choice should not be faced unless the need for the system is great and its benefits plain. (334 U.S. 163-4; 92 Law Ed. 1295-6 Underscored added.)"

It is extremely doubtful that the District Court contemplated by its competitive bidding plan that the "other offers" which an exhibitor might make included a promise in regard to admission prices. When the District Court was formulating the decree the film companies moved for a modification of the injunction against admission price agreements which would permit the question and answer procedure. The Court declined to grant any such modification. The arguments before the District Court are set forth in a letter I sent to Judge Barnes on May 2, a copy of which I sent the Subcommittee. This letter shows that every argument and every facet of every argument which the film companies have used in defense of their price-fixing operations, as well as the arguments contained in Judge Barnes' opinion, were made to and rejected by the District Court.

When the District Court finally handed down its decree it was found, to the amazement of all, that it prescribed a compulsory competitive bidding system. The system provided that bids could be stated in terms of flat rentals or percentages. It was silent in regard to admission prices. The entire system was bootied out by the Supreme Court and with it went any possible implication that the Court had approved any form of price agreement. Now we have what the Supreme Court feared, a bidding procedure without official supervision, conducted solely in their own interest by "those who had the genius to conceive the present conspiracy and to execute it with the subtlety which this record reveals."

(Continued next week)

"The Desperate Hours," "Strategic Air Command," "The Country Girl," "White Christmas," "Come Back Little Sheba" and "Rose Tattoo" (Tr. 827-30).

Charles M. Reagan apparently with "Quo Vadis," "Ivanhoe" and others in mind, and William Gehring with "The Robe" in mind, maintained a discreet silence on this subject.

Transmitted herewith are a few release schedules issued by Paramount, 20th Century-Fox and Columbia. These are issued by the sales departments of the companies, headed by Messrs. Weltner, Gehring and Montague. Bearing in mind and respecting the distributors' passion for precision in the use of terms, we invite the Subcommittee's attention to the following items on Paramount's schedule for 1954-1955: "WHITE CHRISTMAS, November prerelease — General release December 25; STRATEGIC AIR COMMAND, Special advance engagement."

And the following in the 20th Century-Fox schedule dated August 24, 1955: "CARMEN JONES, Prerelease in December; THE TALL MEN, Prerelease in October."

Now will the Subcommittee please observe the following notation on Columbia's schedule issued May 1, 1956: "JUBAL, Prerelease — April; COCKLESHELL HEROES, Prerelease — April."

Columbia's schedule issued August 1, 1955 shows the following with respect to a picture produced with the cooperation of the United States Military Academy: "THE LONG GRAY LINE, Special release."

And the schedule dated September 1, 1954 lists "The Caine Mutiny" as a "special release."

Our information is that RKO is currently giving its picture "The Conqueror" this special treatment. But the record shows that they attach the greatest importance to their right to employ the device. They assert that the practice is lawful because Judge Barnes has said it is, although that is a strained interpretation of his letter to the former subcommittee. Why, then, do the film companies insist upon reserving in the arbitration draft the right to prerelease two pictures per company per year, making twenty pictures for the ten national distributors?

The current horrible example of the practice is "Guys and Dolls," whether it be called prerelease or special handling. Mr. Reagan tried valiantly to disassociate himself and his company from this palpable violation of the law by asserting that the picture was marketed according to Sam Goldwyn's specifications and that M-G-M acted only as a distributor (Tr. 711). He volunteered that he had "no doubt whatever that 'Guys and Dolls' was licensed to the exhibitors in this country on an entirely legal basis" (Tr. 712). But M-G-M as a distributor is bound by the injunctions in the Paramount Case and it cannot shed its responsibility by pointing the finger at Mr. Goldwyn.

This question was threshed out before the Subcommittee in 1953 and in the end the distributors themselves admitted that they were bound by the injunctions even when marketing the pictures of other producers (F.H. 567, 609).

The prereleasing and special handling of pictures imposed serious hardships upon exhibitors despite the efforts of the distributors to make light of the issue. All distributor witnesses who touched on the subject defended these practices. Mr. Phillips was quite arrogant concerning Paramount's right to market its pictures as it sees fit, the decrees to the contrary notwithstanding. Mr. Rembusch greatly disturbed by his experience with "Guys and Dolls" inquired of Paramount whether he would be able to get "The Ten Commandments" on his usual availability. To the normal business concern this would have been a welcome inquiry. But Mr. Phillips seemed to think the inquiry was insulting:

"And already, two weeks ago, Mr. Trueman Rembusch had the audacity and effrontery to want to know now when he is going to get that picture. And what is he talking about? The little places that pay you almost nothing for pictures (Tr. 823)."

Unless something comes out of these hearings to call a halt, it is inevitable that prereleases, special handlings and even roadshows will rapidly increase in number. During the last five years the practices have grown increasingly burdensome to the independent exhibitors. The exhibitors have appealed to the Department of Justice to institute proceedings to test the legal questions involved. But as the record shows, such appeals fell on deaf ears.

"Guys and Dolls" affords a favorable opportunity for making such a test, the facts presented by Messrs. Rembusch and Shor being particularly pertinent. The decrees provide that pictures shall be offered "theatre by theatre . . . without discrimination." They also provide that admission prices shall not be fixed by agreement of the parties. Finally,

they say that clearances between theatres that are in substantial competition shall be reasonable, but that there shall be no clearance between theatres that are not engaged in substantial competition. Not once has the Department of Justice acted to enforce any of those provisions, unless telephone calls and letters to the film companies complained against can be called enforcement.

The issue has been brought to a head by Mr. Rembusch's action in presenting to Judge Barnes an affidavit such as complaining citizens customarily lodge with district attorneys, setting forth the facts and asking Barnes to proceed against Loew's, Inc., for the manner in which it is handling "Guys and Dolls." The affidavit points out that, in his case, the picture most certainly was not offered "theatre by theatre." There was patent discrimination in favor of a theatre in Indianapolis which played the picture week after week while Loew's stalled and avoided licensing the picture to Mr. Rembusch in Columbus, Indiana, 40-odd miles away. The discriminatory feature is made more flagrant by the circumstance that the film company's general sales manager has a financial interest in the favored Indianapolis theatre, either directly or by affinity. Although Indianapolis and Columbus have never heretofore been deemed competitive, and the former has never had clearance over the latter, Loew's acts have had the effect to create a clearance so as to enable the Indianapolis theatre to drain from the Columbus theatre the patronage of those citizens who wanted to see "Guys and Dolls" while it remained fresh and was being talked and written about.

This extraordinary state of affairs surrounding the marketing of "Guys and Dolls" is the normal and logical outcome of the indulgent attitude of the Department of Justice towards the film companies. It is hoped that this situation will have the earnest consideration of the Subcommittee and that it will impress upon the Department of Justice the importance of testing the effectiveness of the Paramount decrees by means of carefully prepared and vigorously prosecuted proceedings for apparent violations.

B. Fixing admission prices. Price-fixing is not merely a matter of concern to exhibitors. It is a matter of grave importance to the public. Price-fixing is unlawful per se and the plain wording of the decrees makes evident the purpose of the courts to drive admission price-fixing out of the motion picture business.

To say that Allied States Association was disappointed by the position taken by Judge Barnes on this question in 1953 is putting it mildly. He then informed the Subcommittee on Monopoly that it is all right for a distributor selling a picture on percentage to ask the exhibitor what admission prices he intends to charge. He justified it on the ground that the admission price has a bearing on the amount of the prospective film rental. It is elementary that an offer to buy based upon a certain admission price, when accepted by the distributor becomes an agreement. But Judge Barnes did not think that added up to price-fixing. But he did go on to say that the exhibitor cannot be required to charge the price he has indicated because "that would be the fixing of minimum admission prices." Now the reason why an exhibitor cannot be held to his indicated price is precisely because the courts will not enforce a price-fixing agreement. Under Judges Barnes' doctrine any contract in restraint of trade, in order to be unlawful, must be put to the test of enforcement, even if we know in advance what the outcome will be. This sets at naught Sec. 4 of the Sherman Act which makes it "the duty of the several district attorneys of the United States . . . under the direction of the Attorney General, to institute proceedings in equity to prevent and restrain violations" (underscoring added).

We feel that Judge Barnes was in error even upon the over-simplified state of facts on which his opinion was based. But observation and common sense tells us that the procedure is not that simple. If the purpose was not to raise prices there would be no need to require of an exhibitor what prices he intends to charge. His regular prices are posted on his boxoffice window. They are well known to the distributors' branch manager in the territory. Mr. Reagan did not think the Subcommittee so naive as to think that such transactions hinge upon a mere question and answer. He said: "We might try and persuade the exhibitor to increase his admission price beyond that which he normally charges," although he insisted the decision rested ultimately with the exhibitor (Tr. 713-14).

At a recent conference in Judge Barnes' office attended by Mr. Rembusch and me, the Judge read to us the following passage from the Supreme Court's opinion in the Para-

(Continued on inside page)

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IT IS YOUR HOSPITAL

Meeting last Saturday at Herman Robbins' Edgewater Motel at Schroon Lake, N. Y., to which they had been invited as his week-end guests, the officers and board of directors of the Will Rogers Memorial Hospital and Research Laboratories were told by Robert J. O'Donnell, the board chairman, that a major obstacle in the way of greater financial support of this fine institution is the fact that many industry people throughout the country are under the erroneous impression that the hospital, being located at Saranac Lake, N. Y., is used mainly for the treatment and care of persons in and around the New York area.

Just why this erroneous impression should exist is difficult to fathom, for the wide-spread information given out about the hospital has always made it crystal clear that all members of the amusement industry, as well as members of their immediate families, who might, unfortunately, be stricken with tuberculosis, are eligible for the outstanding care and treatment provided at the Will Rogers without charge. There is no discrimination to any amusement industry employee for admission, no matter where he lives and no matter what kind of a job he or she holds. As a matter of fact, even amusement industry employees in foreign countries are eligible for admission, and four such patients from abroad were admitted to the hospital during the fiscal year 1955.

Admission to the hospital is simple and speedy—there is no red-tape. All that is required is the established need for treatment and care, and a doctor's recommendation for hospitalization. To speed the process of admission, the hospital has accredited examining physicians in 26 states throughout the United States and Canada, so that those stricken with tuberculosis can be on their way to the Will Rogers within hours after their need for hospitalization becomes known. And, once on their way, they can rest assured that they will be welcomed by a highly competent hospital staff that is eager, willing and able to help them with the high standards of treatment and care that has won for the Will Rogers acknowledgment as one of the outstanding hospitals of its kind.

Aside from the fact that the Will Rogers has attained the remarkable record of curing 94% of the patients in its care, obtaining the cures in one half the time of the national average of similar hospitals in the country, its Research Laboratories, in addition to carrying on the clinical work required for the treatment of the patients, are constantly experimenting with different drug combinations in a continuing effort to find better and faster ways to cure and to prevent tuberculosis. The main effort of the research program has been concerned with the development of a non-living vaccine for prevention of the disease, and the findings are shared with the entire medical profession for the benefit of all mankind.

If every person in the industry could visit the Will Rogers Hospital to observe the work being done, he would readily understand why the industry as a whole has good reason to be proud of the institution's accomplishments.

Limited space does not permit a more elaborate account of the wonderful work done at the hospital, nor of the sacrifices that are being made by the many important executives from all branches of the industry who give freely of their valuable time, often at considerable expense to themselves, in a tireless effort to raise the funds needed for the hospital's upkeep and management. You can do your share in "caring for our own" by giving unstinted support to the audience collection campaign during the week of July 16, and to the Christmas Salute campaign that will be held later on in the year.

MYERS' REBUTTAL TO DISTRIBUTOR TESTIMONY

(Continued from last week)

Distributors' Net Earnings

A. The explanations offered. Commenting upon my testimony in regard to the increased net earnings of the film companies starting with the effective date of the 1954 tax relief bill, Abraham Montague, of Columbia, erected this straw man which he sought to demolish:

"Mr. Myers made it quite clear that this means the producer-distributors had confiscated all, or a very substantial part, of the tax savings which Congress had intended for the exhibitor (Tr. 732)."

Pursuing the subject, Mr. Montague made the following statement which is not a contradiction or even an explanation of what I said to the Subcommittee, but an affirmation:

"At this point I think the Committee's attention should be drawn to the fact that the profit figures cited represent the consolidated net operations of Columbia Pictures Corporation throughout the world and embrace complex and manifold business activities . . . (Tr. 732)."

Proceeding from this premise Mr. Montague offered some figures which appeared to refute the testimony and purpose which he attributed to me. What I actually said is in the record but in order that Mr. Montague's characterization of it may not influence the Subcommittee in its consideration of the matter, I feel it should be repeated here:

"There was no intimation of a purpose to further enrich the film companies. But a strange phenomenon is that since that date the film companies' net earnings have increased by leaps and bounds while the condition of the independent exhibitors has steadily deteriorated.

"When the phenomenon was first observed some observers having only the published figures to go on, concluded that the film companies, by the simple expedient of raising film rentals, had absorbed all or most of the benefit of the tax relief measure. From film company sources this happy change in their fortunes has been attributed to increased remittances from foreign markets and the sale of capital assets. (G.P. 12)."

* * * * *

"When their day in court rolls around the film companies will of course have their own explanation of this phenomenon."

"It may be freely admitted that the improvement in foreign market conditions is a contributing factor. But the continued shrinkage in theatre profits, which in too many cases has reached the vanishing point, indicates quite strongly that the film companies' opulence is due in part to unfair exploitation of the picture-hungry domestic market (G.P. 13; underscoring added)."

Allied had only the published reports of consolidated net earnings to go on and did not have access to the film companies' books so as to break down the figures into their component parts. Mr. Montague did not challenge the accuracy of Allied's figures nor did he give any details to enable the Subcommittee to compare receipts from domestic film rentals on a year to year basis.

Mr. Montague merely offered vague, general statements as to what the consolidated figures embrace. To emphasize the importance of the company's other enterprises he said the nets for the fiscal years 1954 and 1955 were derived from gross receipts of \$80 million and \$88 million, respectively. Only about one-half of the gross, he volunteered, is derived from theatrical distribution in the United States. That means that Columbia's domestic film rentals for those years were about \$40 million and \$44 million, respectively.

(Continued on back page)

"Pardners" with Dean Martin, Jerry Lewis and Lori Nelson

(Paramount, August; time, 90 min.)

"Pardners" ought to go over well with the Martin and Lewis fans, because there is much comedy as a result of their gags. As indicated by the title, most of the action takes place in the west, with the two stars impersonating cowboys. There is much shooting, and the action is fast. Lewis again takes the part of a simple-minded fellow, this time as an Eastern boy reared in luxury, who loves to play cowboy and who induces Dean Martin to take him out west to the very spot where both their fathers had been murdered by outlaws years previously. Most of the comedy stems from Lewis' involvement with an outlaw gang, descendants of the murderers, and from his ill-concealed efforts to put up a brave front in the face of danger. There is also romantic interest. The photography, in VistaVision and Technicolor, is sharp and clear.

The story opens in Arizona at the turn of the century, with the fathers of Martin and Lewis (played by themselves) killed by masked outlaws while their infant sons are saved by their respective mothers. Agnes Moorehead, Lewis' mother, goes to New York, where she prospers and rears Lewis in luxury. Frances Mercer, Martin's mother, remains in the west and rears him on a ranch. Years later, Lewis, now a pampered young man, likes to play cowboy and seeks to escape from his mother's apron strings. His chance comes when Martin arrives in New York with the hope of winning enough money at the rodeo to buy a prize bull for breeding purposes. Lewis induces Martin to take him back west by offering to buy the prize bull for him. After a cross-country trip full of comical crises, they arrive at the ranch, where Lewis proves useless as a cowboy since he could neither ride, shoot, nor use a rope. Nevertheless, a close friendship develops between the two. Meanwhile Martin finds romance with Lori Nelson, Lewis' western cousin, and Lewis falls in love with Jackie Loughery, a dance hall girl. In the development of the plot, Martin and Lewis learn that descendants of the masked riders who had murdered their fathers were still terrorizing the region, and they adopt other names lest the toughs learn their identities. They discover also that Jeff Morrow, Martin's foreman, and John Baragray, the town banker, are secretly in league with the outlaws, and that they sought to gain control of Martin's ranch to sell it to the Government as a power dam site at a huge profit. In the whacky events that follow, Lewis inadvertently becomes a hero and is elected sheriff. This leads him into a series of mixups that culminate with his being captured by the outlaws who tie him to a chair bound with sticks of dynamite before they make their escape. Martin, however, comes to his rescue.

Paul Jones produced it, and Norman Taurog directed it, from a screenplay by Sidney Sheldon, based on a story by Mervin J. Houser. Family.

"The King and I" with Deborah Kerr and Yul Brynner

(20th Century-Fox, July; time, 133 min.)

This screen version of Rodgers and Hammerstein's highly successful musical play has been fashioned into a pure delight, a rare motion picture treat that deserves to take its place among the very finest of films ever produced in Hollywood. Photographed in CinemaScope 55 and DeLuxe color, the elegance of the spectacular but tasteful oriental palace settings and the richness of the colorful costumes makes for a pictorial magnificence that is a wondrous treat to the eye and that is alone worth the price of admission. But even more important is the fact that it is a superior entertainment. Set in 1860 and based on Margaret Landon's "Anna and the King of Siam," its story of a gentle but spirited English schoolteacher who comes to Siam to teach the King's many wives and children, offers elements of music, charm, human interest, drama and music that come through the screen in a manner that is so completely entrancing that one leaves the theatre with a desire to see it once again. Yul Brynner, who re-enacts the role that won him great fame and honors in the stage play, is nothing short of magnificent as the King of Siam, a magnetic and arrogant character, whose belligerency and adherence to semi-barbaric customs frequently bring him in conflict with the demure teacher, often with highly amusing results. Deborah Kerr is superb as the widowed young Englishwoman; she plays the role with such warmth and understanding that she endears herself to the audience. The entire supporting cast is very good, but the ones who make a deep impression are the enchanting youngsters who play the roles of the King's children; they are the most loveable group of young-

sters ever seen on the screen.

Not the least of the picture's many assets is the wonderful musical score, which includes such memorable hits as "Hello, Young Lovers," "Getting to Know You" and "I Whistle a Happy Tune." Marvelous staging and great production values have been given to such numbers as the captivating "March of the Siamese Children," and the beautifully executed "The Small House of Uncle Thomas" ballet, in which the King's wives and children present in song and dance their version of "Uncle Tom's Cabin." The "Getting to Know You" number, sung and danced by Miss Kerr and the children, has been staged in delightful fashion, and the "Shall We Dance" polka-type number, executed by Brynner and Miss Kerr, is another one of the film's many high spots.

Briefly, the story has Miss Kerr arriving in Siam with her 10-year-old son to teach English to the King's wives and children. Her refusal to adhere to native customs and her unwillingness to grovel before the King incurs Brynner's displeasure, causing him to refuse to give her the private home he had promised to her; he compels her to live in the palace. Aware that she is dealing with an obstinate man, Miss Kerr changes her tactics and drives him to distraction by having her pupils sing "Home Sweet Home" constantly. Despite their initial clashes, a better understanding grows up between the King and Miss Kerr and, though he continually reminds her of a woman's inferiority, he subtly solicits her advice to help him get recognition for his country from the occidental nations, and to help him guide Siam and make of it a modern country. A rift occurs between them when the King resorts to barbaric measures to punish an unfaithful wife. Miss Kerr decides to return to England, but she delays her departure when the King is stricken with a heart attack. Upon Brynner's death, she heeds the plea of the crown prince and decides to remain to help him establish a more democratic country.

A brief synopsis cannot do justice to the many situations that range from the tender and touching to the highly comical. Suffice it to say that, from the viewpoints of beauty and entertainment appeal, "The King and I" is second to none.

It was produced by Charles Brackett, and directed by Walter Lang, from a screenplay by Ernest Lehman.

Excellent for everyone, everywhere.

"Moby Dick" with Gregory Peck, Richard Basehart and Leo Genn

(Warner Bros., June 30; time, 116 min.)

Produced and directed by John Huston, and photographed in Technicolor, this third screen adaptation of Herman Melville's epic sea tale is a masterpiece from the production point of view, for Huston has lavished microscopic attention to detail to recreate the 1843 period of the novel and to preserve the atmosphere and mood of the whaling story. The excellence of the production values, however, is not matched by the entertainment values, for, in remaining faithful to the symbolic elements of the books, Huston has fashioned a set of abstract characters whose motivations may not be readily understood by the rank-and-file movie-goers. This, coupled with the fact that the dialogue has a rhetorical quality that the average movie-goer might find difficult to follow, serves to lessen interest in the proceedings. Another drawback, insofar as popular appeal is concerned, is the fact that the action is extremely slow-moving in the first half. It is not until the last few reels, where a violent battle to the death takes place between the whale and the crew, that the action becomes highly exciting. This fierce combat with the whale has been staged in thrilling fashion and is the highlight of the film, but it is not enough to compensate for the lack of excitement in the preceding reels. Unlike the two earlier versions, both of which starred John Barrymore, no romance has been introduced into the story. This lack of romantic interest, while faithful to the book, may further limit the picture's appeal to women. The fame of the novel, the popularity of Gregory Peck and the big exploitation campaign being put behind the picture may result in outstanding grosses in the opening engagements, but just how well the picture will draw after that remains to be seen.

The story opens in the early 1840's with Richard Basehart, a young sailor, arriving in New Bedford to sign up on a whaling vessel. In town he hears about Peck, a captain with a strange past but with a magnificent reputation for catching whales. Basehart signs on for a voyage on the Pequod, a whaling ship commanded by Peck, and it is not until the ship is far out at sea that Peck makes an appearance. He proves to be a tall, terrifying figure, with a deep,

livid scar running down his face and a whale-bone leg. From Leo Genn, the chief mate, Basehart learns that Peck had received his wounds and lost his leg in an encounter with Moby Dick, a huge white whale, which for years had been eluding the efforts of countless whalers bent on killing him. Peck soon makes it clear to the crew that the main purpose of the voyage is to track down and destroy Moby Dick, and it becomes obvious that his burning desire for revenge on the monster had twisted his mind. Despite Genn's objections, Peck manages to transfer his obsession to the crew members, and they ignore other whales to concentrate on the search for Moby Dick. In due time they catch up with the giant sea monster and, led by Peck, the crew puts out in four long boats for the battle. Infuriated by harpoons that find their mark, Moby Dick attacks the long boats one by one and crushes them in his immense jaws. Peck manages to climb on the whale's back and continues to stab him with a harpoon, but he soon finds himself wound in the lines attached to the harpoons and loses his life when Moby Dick dives beneath the sea. Surfacing with the dead Peck still tethered to his back, the whale crashes head on into the Pequod, stoves in her sides and sinks her. Of the entire crew, only Basehart manages to save himself.

The screenplay was written by Ray Bradbury and Mr. Huston. Orson Welles appears briefly in the early part of the film as a preacher. Family.

"Rebel in Town" with John Payne, Ruth Roman and J. Carrol Naish

(United Artists, July; time, 78 min.)

This post-Civil War outdoor program melodrama is well directed and acted, but the story is decidedly unpleasant, for the theme is one of hate and revenge and the action involves the violent killing of an innocent child. Moreover, the story pits brother against brother and father against son in murderous fashion. One particularly brutal sequence shows the father violently whip-lashing one of his sons who had tried to rob and kill another son. The one thing that may be said for the picture is that there is plenty of action and considerable suspense, but the story is so disagreeable that it can hardly be classified as entertainment:—

Stranded in Arizona without funds immediately after the Civil War, J. Carrol Naish and his four sons (Ben Johnson, Sterling Frank, John Smith and Ben Cooper), Confederates, resort to robbing a bank. They make their escape and stop in a small town to water their horses. There, Bobby Clark, 7-year-old son of John Payne and Ruth Roman, snaps a toy pistol at their backs. Smith, reacting to nervous tension, whirls and shoots the boy dead. The bandits escape while Ruth watches helplessly. When Cooper, youngest of the brothers, insists on returning to town to aid the child, Smith follows and knifes him. Payne, searching for the murderer, comes upon the unconscious Cooper and takes him home. Ruth recognizes Cooper but, knowing that he is not the killer, keeps silent lest Payne kill him. When Cooper recovers, Payne accidentally learns who he is and tries to shoot him, but Cooper gains the upper hand and surrenders himself to the Marshal. While a lynching party threatens to hang Cooper, Naish rides into town with his sons and offers to exchange Smith, the real killer, for Cooper. Smith tries to escape only to be trapped and killed by Payne. It ends with Naish and his remaining sons surrendering, while Payne and Ruth go home.

Howard A. Koch produced it, and Alfred Werker directed it, from a screenplay by Danny Arnold. Adults.

MYERS' REBUTTAL TO DISTRIBUTOR TESTIMONY

(Continued from back page)

small towns under the distributors' present policies. It is the bare cost of physical distribution minus transportation charges. The exhibitor pays the trucking charges and he is responsible for the loss of or damage to the print while it is in his possession (G.P. 233).

In no other business is the seller armed with knowledge of the intimate details of his customer's business. In no other business can the seller price his goods with such assurance that he is taking all the market can bear. In no other business can the seller price his goods so as to absorb all of his customer's receipts that he wants and leave to the customer what he thinks the customers should have. The notion that the distributors are carrying on their combined selling and espionage operations as a sort of eleemosynary institution, carrying customers at a loss to themselves, is too fantastic for credence.

The present antagonistic attitude of the general sales managers towards their more modest customers does not

spring from unsatisfactory seller-buyer relationships but is a concomitant of the pernicious policy of draining away from the small towns and sub-runs their normal patronage and diverting it to the high admission price theatres.

C. Costs. Of course, production costs have increased just as exhibition costs have gone up, but the distributors made no such showing in this regard as would justify their present pricing policies. The biggest items of cost could be controlled by the producers if there was a will to do so. The plant investment in Hollywood and the production and maintenance organizations that must be retained there are, of course, charged against the pictures as overhead. The more pictures this overhead is spread over the lower the cost per picture. There is no denying Mr. Rembusch's testimony regarding curtailment of production in recent years. I personally can remember when Paramount offered an annual program of 60 photoplays. Those were silent pictures in the days when Clara Bow was the rage and it probably would not be feasible to duplicate that number of releases now. But as late as 1938 (well into the talkie era) Paramount was producing 44 photoplays a year at an average negative cost of about \$500,000 per picture (Freeman, Tr. 661). This is about \$140,000 more than it cost to produce the award-winning "Marty" (Phillips, Tr. 814).

Last year Mr. Freeman says Paramount produced 10 or 11 and he made the following cautious predictions for 1956:

"I might say that in this year of 1956, it is our hope that we will start in production as many as 21 pictures (Tr. 674)."

But like the brown bottles hanging on the wall this number is subject to reduction. Since he left Hollywood, Freeman added he was notified by "one of the top stars under contract" that he will not make the picture that is assigned to him. So "the 19 or 20 number may become 18 or 19" (Tr. 674). There was no suggestion that a substitute would be found for the contract-breaking actor so the show could go on.

The point is that the studio overhead which was once spread over 60 pictures, and then 44 pictures, was charged against only 10 or 11 last year.

Mr. Freeman would have us believe that the great motion picture producing companies with their immense production facilities and their control of virtually all of the distribution outlets are at the mercy of the "successful talent" (Tr. 665).

The salaries paid the stars, directors and writers run into many extravagant millions. For many years the Internal Revenue Bureau made public the breath-taking amounts received by the Hollywood luminaries but that practice was discontinued. However, the executive salaries of the companies are given in proxy statements and in reports to the Securities and Exchange Commission. Attached hereto are the figures for the top executives as reported to the S.E.C. These salaries, pension benefits, etc., perhaps are not as extravagant as they were a few years ago, but compared to the salaries of the highest officials of our government, from the President down through the three coordinate branches, they are impressive to say the least.

Another item is that although as the undersigned pointed out in March there is no impediment to selling on an annual basis or in large groups where competing exhibitors are not contesting for them, the distributors insist upon selling one picture at a time or in very small groups. This increases the selling cost unnecessarily and is an item that could be reduced if the distributors only would.

There is one particular in which the companies have been paring production costs, although the saving most certainly has not been passed on to the exhibitors. We refer to the increasing number of pictures made with the cooperation of the Armed Services. In very recent years we have had "Strategic Air Command," "The Long Gray Line" and the "Annapolis Story." Universal now has such a picture ready for release entitled "All Boats Away."

The following is copied verbatim from the press book which that company has issued to promote the picture:

"Seldom has a motion picture benefited by such an advance build-up . . . Unprecedented Navy Cooperation . . . Over 400 Naval craft and 10,000 men took part in the maneuvers . . . a three day assault operation on the Island of Vieques."

It is a splendid thing for the American people to see their Navy in action. But the question is, will it be specially handled as "Strategic Air Command" and "Long Gray Line" were, or will it be put on general release and supplied to all theatres wishing to play it on their accustomed availability and at rentals they can afford to pay. This picture looks like a boxoffice natural, due to the Navy's contribution, but there should be no profiteering by the distributor.

(Continued next week)

This information is beguiling in the sense that it is calculated to lure one's attention from these pivotal questions:

What was the increase in Columbia's gross receipts from domestic film rentals in 1954 and 1955 as compared with 1953?

And what was the increase in terms of percentage of Columbia's net profits from domestic film rentals in 1954 and 1955 as compared with 1953?

Mr. Montague's failure to supply this pertinent information, or figures from which a calculation could be made, robs his testimony on this issue of all force. All that the record discloses that is definite and unchallenged is my testimony that

"Columbia's net increased from \$942,000 for the fiscal year 1953 to a smashing \$3,595,000 for 1954, an increase of 282 per cent. And its net for the fiscal year to June 25 of this year was \$4,948,000 an increase of 38% over 1954 (Tr. 25, 732)."

That there was a heavy increase in Columbia's domestic film revenue in 1954 is in effect conceded by Mr. Montague when he points to the carry over from 1953 of receipts from "From Here to Eternity" and such pictures as "The Caine Mutiny" and "On the Waterfront" (Tr. 733-4). But did Mr. Montague inform the Subcommittee of the terms demanded for these pictures? He did not. But Edward Lider, a first-run independent exhibitor in Fall River, Massachusetts, cites Columbia's "Caine Mutiny" and "Long Gray Line" among the pictures that were first offered in the Boston exchange area at 70-30-10 terms only, and Columbia's "From Here to Eternity" and "Waterfront" among the pictures first offered in that area at 50% only. All exhibitors will agree that except for that company's efforts with "Salome," these are revolutionary terms for Mr. Montague's "minor" company. (Tr. 728)

Charles Feldman, speaking for Universal, another "minor" company, also charged me with attributing to tax absorption his company's phenomenal increase in net earnings immediately following the reduction in the tax. "This statement," he declared, "is a little too snide." Feldman would have us believe that the increase in Universal's net for the fourth quarter of 1954 of 105 per cent over the corresponding period in 1953 was due to two successful pictures, "The Glenn Miller Story" and "Magnificent Obsession." These were fine attractions but certainly this was not the first time that Universal had two good pictures on release. What Feldman might have added is that for these pictures Universal demanded higher terms than this heretofore unpretentious company had charged for its products.

I well remember the dismay among exhibitors when Universal demanded 50 per cent of the boxoffice receipts for "The Glenn Miller Story" from all theatres regardless of size, run or grossing potential. The "major" companies had occasionally demanded such terms for top pictures, but not Universal. In 1954 and 1955 the 50 per cent pictures became common among all of the companies. The distributor witnesses have given no convincing explanation of this phenomenon.

Charles M. Reagan, of Loew's, Inc., did not challenge the accuracy of my figures and confirmed my statement that they included revenues from other operations in addition to domestic film revenues (Tr. 700). In percentage of increase over the preceding year, Loew's gain in net profits in 1954 was mild compared with some of the others, especially Columbia, Universal and Warner Bros. If it can be said that Universal's increase was due to a couple of good pictures, then it may fairly be said that Loew's less spectacular performance was due to the fact that this production organization, once rated the best in the industry, has been less fortunate in turning out hit pictures in recent years.

Reagan made a brave show of separating the company's domestic film revenue from its other income, but like Montague he withheld the figures that would have told the story. That is to say, he cited the decline between 1952 and 1954 and noted a decline after 1954, but he did not give a figure for 1954 which would have enabled us to compute the gain in 1954 over the preceding years (Tr. 701). He admits that in 1954 there was "a slight increase" over the preceding year. Reagan, like the others, assailed my statement as "misleading" and claimed that I "did not reveal" the decline in 1955,* but when it came his turn to reveal the crucial figure on which his defense depends, he skipped a year.

The distributor witnesses were so vehement in voicing their answers to my figures (if such they can be called) that the Chairman requested me to study their testimony, add-

ing that "If what Mr. Montague has had to say is correct, then the inference of the testimony received in March was wrong" (Tr. 735). Upon close scrutiny their apparent candor in dealing with this subject turns out to be a disingenuous attempt to overcome the force of the net profit figures by bold assertions of irrelevant facts whilst concealing from the Subcommittee pertinent information contained in the corporate books to which they alone have access.

These clumsy attempts to negative the normal and natural inference that the film companies have drained off a disproportionate share of the tax relief benefit impose a different kind of tax on all of us—a tax on our credulity.

B. As regards prices. All witnesses were in agreement on one point—that there is widespread distress among exhibitors. There was also agreement that television was the chief cause thereof. Thereafter distributors and exhibitors divided on strict party lines. The distributors would not admit that they were in any degree to blame for the condition or that there was anything they should or could do to relieve it.

As on many other occasions the distributors dwelt on the fact that the same picture that plays in a large first-run theatre for a film rental running into the thousands, will play in a very small theatre for \$50 or even less. They stress this necessary custom of the trade as though it represented a virtue for which they are entitled to credit.

It is not the amount of film rental paid but the relation of film rental to gross receipts that tells the story. A film company that charges 40% or 50% of the gross from both the Radio City Music Hall and a small town theatre grossing under \$250 is certainly not doing the latter a favor. Except as a film company may decide from time to time that a particular picture must command a certain percentage of the gross on all engagements, pictures carry no price tags (Reagan, Tr. 706-7).

Mr. Reagan described how pictures are sold, accurately and bluntly. He said it is "based upon the business that the theatre does, the gross that it takes in" (Tr. 706-7, 716-20). This kind of pricing is not a haphazard affair. The reports on percentage engagements tell the distributors what the earning potential of each theatre is. Occasionally a distributor will come up with a "must percentage" picture for the admitted purpose of ascertaining how much business the theatres are doing. A memorable instance of this was Metro's "Battleground," a splendid picture which all exhibitors were eager to play. The unfairness of this was that so popular a picture gave an exaggerated impression of the theatres' normal grosses and hence was an inaccurate yardstick for determining rentals on pictures of lesser quality.

In addition to the "must percentage" pictures the distributors, or some of them, have been known to blind check the theatres in order to find out how much business they are doing.

The information thus collected is kept by the companies in their home offices in New York. Thus Mr. Reagan was able to assure the Chairman that he could give the Subcommittee the gross receipts of the theatres playing "Guys and Dolls" without resorting to the branch offices (Tr. 719-20).

The information so gathered and retained is used by the distributors in pricing pictures licensed on flat rental as well as those sold on a percentage basis. It enables them to extract the maximum film rental in every situation. There is no special virtue in taking all the market will bear.

The assertions made by Messrs. Reagan (Tr. 717) and Phillips (Tr. 841) that small theatres are served at less than cost are startling, to say the least. The theory heretofore has been that the costs were recouped on the big city first-runs, as well as a profit, and that what was realized from the subsequent runs and small towns, if not velvet, was very smooth. While the individual accounts are small, they are large in the aggregate and the film companies' current lean grosses would be wizened without them.

Moreover, the small town and neighborhood theatres make a contribution to the industry that must be apparent to all observers, although the distributor spokesmen will not acknowledge it. They are as important to the movie business as the feeder lines are to the transportation systems. They cater to the family trade and especially to the children. The child patrons of today become the adult patrons of tomorrow. If the business is to have any permanence these breeding grounds of movie goers must be kept open. Children do not attend and contract the movie going habit at the large, downtown, high admission price theatres.

What costs do the film companies allocate against these small accounts? Surely not those huge advertising campaigns that Phillips boasted about. The effects of those campaigns are dissipated before the pictures reach the sub-runs and

(Continued on inside page)

*This is untrue. My table of net earnings by quarters does show a recession in the second and third quarters of 1955 (G.P. 177).

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EXHIBITION'S REAL PROBLEM

In the July 5 issue of *Motion Picture Daily*, editor Sherwin Kane editorially embraced the Theatre Owners of America for its recently announced plans to spotlight new product and ideas for merchandising it at the organization's annual convention, which is to be held in New York City's Coliseum, September 20-25.

In commending TOA, Kane asserted that "too many times in the past have exhibitors and, inseparably, the industry, been publicly ridiculed for devoting their national conventions to discussions and displays of practically everything pertaining to their business except that most important item of all—the pictures for their screens."

He then added that "it must by now be apparent to all that the things that matter to an exhibitor and his theatre operation are product—its quality and availability, and its proper presentation to the public—both within the theatre and in the attention-getting activities outside it which will attract the maximum audiences to the theatre."

"These," concluded Kane, "rather than inflammatory and irresponsible convention oratory, or heated calls for Federal regulations and hearings, are what will bring people to the theatre, thereby solving exhibition's real problems."

It might interest Kane to know that, aside from a picture's quality, availability and proper presentation to the public, what matters very much to the exhibitors are the terms and conditions under which the pictures are being offered to them, but since he did not mention the matter he apparently does not consider it to be among exhibition's real problems.

If Kane would ignore what he chooses to call "inflammatory and irresponsible convention oratory" and make some inquiries on his own, he will soon learn that the excessive demands made by the distributors in these times are completely unrealistic in view of the critical economic condition of thousands of theatres, and he will learn also that, more than anything else, this over-pricing of product, coupled with pre-release practices that have created new and excessive clearance periods and that have compelled theatres to raise admission prices, has had the effect to withhold choice films from exhibition in thousands of theatres at a time when the industry as a whole is sorely in need of greater mass attendance. Additionally, he will learn that by the time most of these choice films are offered to the small-town and subsequent-run exhibitors, they had been bled white in the prior special engagements, and that the extensive publicity and exploitation campaigns given to them had been dissipated.

Someone should inform Kane that the exhibitor's real problem is to secure pictures on terms and conditions that will give them a reasonable opportunity to earn a fair profit. If the distributors will moderate their demands so that the exhibitors will have a chance to earn an equitable share of the box-office dollar, they will give them the proper incentive for better showmanship efforts to bring back the lost audience.

To repeat what has frequently been said in these columns, the exhibitor is asking for no more than a fair opportunity to earn a living, which is his right. And the more the distributors try to deny him that right, the harder he will battle for it. With the exhibitors, it is a battle for survival, but Kane, in an obvious effort to please those on whom his paper is dependent, blithely dismisses this fight for existence as "inflammatory and irresponsible convention oratory."

MYERS' REBUTTAL TO DISTRIBUTOR TESTIMONY

(Concluded from last week)

D. Witnesses and affidavits. Ruben Shor will answer for himself and in his own way the assaults made on him by Messrs. Phillips and Reagan and experience has shown that he is well able to take care of himself.

The assaults on the exhibitors who gave affidavits present a difficult problem in view of the short time the record will remain open. It is obviously impossible to examine the counter affidavits in the Subcommittee's office, take off the substantial points of contradiction, if any, communicate the information to affiants scattered through 18 states and obtain and file with the Subcommittee their replies, within the two weeks that the record remains open.

When printed copies of the record are available each affidavit will be informed of the reply to him by the film companies so that he may know what was said about him.

The affidavits which the distributors brush aside as "worthless" tell a story of distress in the business which even the distributor witnesses admit. That was the purpose in offering them. They cannot be read without feeling that there is something very wrong in the motion picture business. The sincerity and earnestness of most of them is quite moving. To characterize these affiants as a lot of liars is as base as it is vicious.

Each film company mentioned in an affidavit sent a copy thereof to its branch office in the area in which the affiant is located. The nature of the instructions to the branch managers can be gleaned from the nature of the counter affidavits. Obviously they were told not merely to check the accuracy of the statements made therein but also to report any dirt they could dig up concerning the affiants. That was the procedure followed in 1953 but when analyzed the fault found with the affidavits was mostly trifling.

In my testimony I cited the affidavit of Mr. W. E. Horsefield, of Morganfield, Kentucky (G.P. 37) and that, I suppose, was enough to make Mr. Horsefield a target. At any rate, of this year's crop of affidavits, his was the only one that the distributors assailed out in the open.* Attached hereto is a letter from Mr. Horsefield which shows how trivial and far-fetched Montague's criticisms are. It is inevitable that when small business men set about the unfamiliar business of writing affidavits, with nothing but a form showing the caption and the stock phrase about its being a "voluntary act" to guide them, minor inaccuracies will creep in. We would be willing to stipulate that all the affidavits are as vulnerable, but not a bit more so, than Mr. Horsefield's turned out to be. We hope the Subcommittee will study the counter affidavit submitted by Mr. Montague along with Mr. Horsefield's affidavit and letter and decide for itself whether Montague's captious criticisms afford any ground for doubting Horsefield's sincerity and honesty.

While Horsefield's letter speaks for itself, we would like to point to one item in Montague's attack on him that made a deep impression on the Allied officers and directors, about 30 in number, who attended the hearing on May 21. Referring to the run of "The Long Gray Line" in Mr. Horsefield's Morgan Theatre, Montague said:

"On a gross of \$233.25 he paid a film rental of \$93.30 which is 40 per cent and not 50 per cent of the gross (Tr. 725)."

*The attack on Frank Stewart goes back to his 1953 affidavit (Tr. 749-51).

(Continued on back page)

**"Somebody Up There Likes Me" with
Paul Newman and Pier Angeli**

(MGM, no rel. date set; time, 113 min.)

Biographical of the life and career of Rocky Graziano, the former middleweight champion of the world, "Somebody Up There Likes Me" is an exceptionally good dramatic entertainment, one that should go over very well with the general run of audiences. Favorable word-of-mouth advertising should make it a top box-office winner. In tracing Graziano's rise from a mean and vicious East Side punk who does time in reform school and in state and Federal penitentiaries to his winning the championship and gaining respect as a man, the picture, though hard-hitting and somewhat brutal and unpleasant in the first half, is warm, appealing and pathetic in the second half, where the insecure Graziano, influenced by the tender love of an understanding wife, overcomes his criminal tendencies, faces up to his responsibilities, and gains fame, fortune and regard. Paul Newman does excellent work in the role of Graziano. As a young hoodlum, he succeeds in making the character thoroughly despicable, but, when he begins to straighten himself out, audience sympathy is with him all the way. Pier Angeli adds much to the entertainment values as his highly sympathetic wife. The others in the fine supporting cast are very good in their respective roles, but special mention is due Everett Sloan for his splendid portrayal as Graziano's manager. The fight sequences have been staged in exciting fashion, the most thrilling being the one in which Graziano wins the middleweight crown from Tony Zale. There are good touches of comedy here and there to relieve the dramatic tension.

Told in a frank and revealing manner, the story introduces Graziano as a vicious street fighter and petty thief, reared in the poverty of an East Side slum by a father who drowns his troubles in drink, and by a mother who never knew a day of happiness. His disregard for law and order soon lands him in reform school, from which he is "promoted" to a penitentiary because of his rebellious nature. Drafted into the Army upon his release from prison, Graziano refuses to bow to military discipline, strikes an officer and goes A.W.O.L., picking up a few dollars by boxing in preliminary bouts. Caught by the Military Police, Graziano is sentenced to a year in Leavenworth and then dishonorably discharged. Meanwhile a physical instructor at the prison had noticed his fistic ability and had induced him to train scientifically. Graziano acquires a manager (Sloan) upon his release from prison, and he is soon hailed as boxing's new "golden boy" after winning his first six bouts by knockouts. In the meantime he meets and falls in love with Norma Unger (Pier Angeli), a shy immigrant girl, who marries him, although she disapproves of his boxing career. He becomes a new man under his wife's guiding influence and, shortly after their daughter is born, he is matched with Tony Zale, the champion, who knocks him out in a murderous fight. He obtains a re-match with Zale, and to keep in shape signs up for a "warm-up" bout with another fighter. Hoodlums try to bribe him to throw this fight, threatening to tell his wife and the press about his prison record if he refuses. To avoid trouble, Graziano feigns an injured back and leaves town. But the New York boxing commissioner learns of the attempted bribe

and revokes Graziano's license for not reporting it. The title match is cancelled and Graziano is crushed when the newspapers expose his sordid past. Arrangements are made to hold the title match in Chicago, but Graziano remains bitter and dejected. On the eve of the fight he visits his old neighborhood and realizes for the first time the sordid life from which boxing had saved him. Reassured, and despite public scorn, he goes into the ring and stops Zale in the sixth round. Hailed as the champion, he accepts the honor with a new-found humility.

It was produced by Charles Schnee, and directed by Robert Wise, from a screenplay by Ernest Lehman, based on the autobiography by Rocky Graziano.

Family.

**"The Body is a Shell" with Andre Farnese,
Carla Faryll and April Lynn**

(White Knight Product's, Roadshow; time, 83 min.)

Although this picture is playable as a regular attraction, it should exert its greatest appeal among theosophists, spiritualists, believers in mental telepathy and those who think that there is life after death. The picture is the product of amateurs, but the story is so powerful that it overcomes the production mistakes and should impress all who see it. What makes the film unusual is that it deals with a chief character who, after dying in an accident, vainly attempts to communicate with the living, particularly his wife. He finally succeeds in doing so through several dreams had by his little daughter. Since the subject matter deals with man's exit from the physical world and his entrance into the spiritual world, there is naturally no comedy relief. The picture will, of course, require considerable selling to put it over since the players are unknown, but it lends itself to exploitation because of the unusual subject matter, as well as the fact that fits in, remotely, with the current publicity given to "Bridey Murphy." The photography is sharp and clear:—

While driving to Los Angeles with a friend, Andre Farnese collides with a truck, is thrown into a creek, and drowns. He imagines that he had emerged from the accident without a scratch, and since his wife and little daughter were uppermost in his mind, he finds himself in his home. He greets them and becomes upset and bewildered when they neither answer nor notice him. He then projects himself to his insurance company office and attempts to chat with his colleagues, but when they, too, fail to notice him, he shouts that he is alive. It is not until he looks into a mirror and fails to see his image that he realizes that he is invisible to the physical world, and dead. He returns home and witnesses the shock suffered by his wife and daughter when news of his death reaches them. His spirit projects itself to the mortuary in search of his physical body, and there he finds a spirit-guide waiting to lead him into the spiritual world. While attending his own funeral, he tries unsuccessfully to tell his wife that there is no such thing as actual death, and that his soul lives on. He enters the spiritual world and finds it to be a reflection of life on earth. His wife's grief brings him back to the physical sphere, where he tries to inform her that stocks and bonds that had been thrown from the car in the collision had been picked up by a tramp. But he succeeds in reaching only his little daughter in

one of her dreams. The child's prattling does not make an impression on the wife, but eventually she is enabled by another dream of the child's to recover the valuables. She, too, eventually meets her husband in a dream, and it is then that she realizes that his spirit lives on. While the wife and daughter discuss their dreams, Farnese follows his guide to his new home in the spirit world.

Merle S. Gould produced and directed it, from a story and screenplay by Peter Ballbusch.

Family.

"Francis in the Haunted House" with Mickey Rooney, Virginia Welles and Paul Cavanagh

(Univ.-Int'l, July; time, 80 min.)

Good comedy entertainment is provided in this latest of the "Francis" pictures, which is the first to star Mickey Rooney. Putting Rooney in as a replacement for Donald O'Connor was a wise choice, for he is a reliable trooper in comedy roles and cannot help but benefit the series. As in the previous pictures, many of the laughs stem from the bewilderment undergone by several of the characters when Francis, the mule, starts to talk to them. There are plentiful comedy situations and, as indicated by the title, the plot, which is set in an ancient castle, includes the use of trap doors, secret passages, moving walls and even duelling in tin can suits with spears. Most of the comedy is in a slapstick vein, but it keeps one laughing throughout. The photography is good:—

Francis happens to see Richard Deacon, curator of a valuable art collection in MacLeod castle, and Charles Horvath, a servant, murder a man headed for the castle. Knowing that Rooney loves Virginia Welles, heiress to the castle and the art collection, and fearing lest Rooney be killed if he should visit the castle, Francis telephones him and makes an appointment. Rooney is flabbergasted when he is met by the talking mule, who convinces him that he had seen a murder committed. Rooney notifies the police, and the body is found and identified by Paul Cavanagh, Virginia's guardian. The police question Rooney and hold him as a suspect when he tells them that he had learned of the murder from a talking mule. To help Rooney, Francis visits the district attorney and uses a legal argument to compel the bewildered official to release him. Rooney's freedom is shortlived, however, for he is again taken into custody when Deacon is found murdered. Learning that Cavanagh is behind the murders, Francis helps Rooney to escape from the police so that he might save Virginia from a similar fate. At the castle, Rooney discovers that Cavanagh had been stealing valuable paintings by substituting copies for the originals. The biggest shock to Rooney, however, is when Virginia, whom he had tried to protect, starts shooting at him with a gun. While running for his life, Rooney drops through a trap door into a dungeon, where he discovers Mary Ellen Kaye, a beautiful girl, who informs him that she is the real heiress and that Virginia is an impostor. The chase finally culminates in a jousting duel between Rooney, mounted on Francis, and Cavanagh, mounted on a horse. As Cavanagh charges forward, Francis utters a loud "Whoa!" Cavanagh's startled horse stops short, pitching Cavanagh over his head and knocking him

unconscious as he hits the ground. At this point the police arrive and resolve the mixup.

Robert Arthur produced it, and Charles Lamont directed it, from a screenplay by Herbert Margolis and William Raynor.

Family.

"Satellite in the Sky" with Kieron Moore and Lois Maxwell

(Warner Bros., July 21; time, 85 min.)

This British-made science-fiction melodrama is only a moderately interesting picture of its kind, best suited for the lower half of a double bill. Photographed in CinemaScope and WarnerColor, and centering around a rocketship flight into outer space for the purpose of exploding the most destructive atom bomb ever devised, the action is handicapped by a script that is inept and unbelievable, and by acting that leaves much to be desired. Undiscriminating science-fiction lovers may find thrills and suspense in several of the situations, such as the one where the bomb attaches itself to the rocketship because of the lack of gravity in outer space, but those who have some regard for story values probably will find it tedious, for much of what happens is completely illogical. For example, the purpose of the flight is so highly secret that even the crew members are not told about the atom bomb until they reach outer space, yet, despite the security surrounding such a secret project, a girl reporter is able to stow away on the rocketship with comparative ease. This situation, as well as others that are equally far-fetched, give the proceedings an absurd flavor. The special effects and the color photography are good:—

When the authorities at the Thunder Hill Experimental Station call a press conference and announce that a newly-completed rocketship will undertake a flight beyond the stratosphere, Lois Maxwell, a woman reporter, cannot understand the necessity for such a dangerous experiment and debates the point with Kieron Moore, the chief pilot. Later, she manages to steal by several guards and conceals herself in the rocketship. It is not until the ship is in flight that her presence is discovered, and that Moore and his crew learn from Donald Wolfitt, a scientist accompanying them, that the true purpose of the flight is to detonate in outer space the new Tritonium bomb—the most destructive atom weapon yet invented. When the bomb is released with a time fuse and the rocketship starts its return to earth, all aboard are horrified to find that the weapon had re-attached itself to the ship because of a failure in the bomb's own propulsion mechanism. Kieron now finds himself faced with the problem of returning to earth with the bomb and possibly causing much death and destruction, or remaining aloft to die with the others when the bomb explodes. The problem is resolved when the scientist and one of the crew members, wearing jet-propelled space suits, detach the bomb and guide it away from the rocketship, which starts its return to the earth while they sacrifice their lives in the explosion that follows.

It was produced by Edward J. and Harry Lee Danziger, and directed by Paul Dickson, from a screenplay by John Mather, J. T. McIntosh and Edith Dell.

Family.

To the exhibitors this was the unforgettable spectacle of a \$130,000 a year sales executive preening himself because in a 495 seat theatre, in a town of 3,257 population, on a gross of \$233.25, derived from a picture made with the cooperation of the United States Military Academy, his company exacted only \$93.30, or 40 per cent, instead of \$116.62 1/2, or 50 percent of the gross.

The Subcommittee probably will find in the affidavits instances where the affiant says the film company "demanded" 50 per cent for a picture but it is made to appear that he paid less. To those who are familiar with the trade this does not necessarily amount to a contradiction. Exhibitors speak of "demanded" prices or "quoted" prices as of the time when they would like to license the picture so as to play it on their accustomed availability.

They may not be able to afford the demanded price and, hence, pass the picture for the time being. They may license it later for a less percentage or at a lower flat price, but the chances are the picture has deteriorated as a box-office attraction due to the delay to as great an extent than the price has subsided. In other words, the film rental still is excessive based upon the reduced gross receipts.

E. Adjustments. Another custom which often may account for the difference between the price demanded and the price paid for a picture is that of making an adjustment after a picture has been played. That adjustments are necessary is in itself a pretty good indication that the pictures are over-priced. It is the distributor's atonement for having charged too much in the first place. The practice was described by Mr. Reagan as follows:

"We have reduced film rentals when the performance of a picture has for unforeseen reasons not come up to expectations (Tr. 697)."

The practice while often a life saver is demeaning to the exhibitors who have to apply hat in hand for relief from terms they have had to accept in order to get a needed picture. It would be much better if pictures could be priced right in the first place. But under present conditions the practice should be continued.

In my direct testimony I said that Paramount had notified its customers that its next three pictures would be 50 per cent to all with no adjustments (G.P. 12). Very recently, exhibitors in Allied territories were notified by the Metro sales representatives that like terms and conditions would apply to its picture, "I'll Cry Tomorrow." The Subcommittee will understand why these developments spread consternation in exhibitor ranks.

Also, the changed attitude on the part of these companies, if permanent, demonstrates the need for an arbitration system which will bring to bear in such cases the judgment and conscience of unbiased persons as to whether in all fairness an adjustment should be made, and if so, how much.

Pending that it is hoped that the Subcommittee will urge Metro to continue the open door policy established by Mr. Reagan's predecessor and in operation for many years and that it will also urge the other film companies to adopt a like attitude and policy.

The Picture Shortage

While the distributors could not deny the vast shrinkage in the number of pictures released in this country, they claimed there was an adequate supply and cited the variations in bookings of different pictures in support of their claim (Reagan, Tr. 703, Montague, Tr. 739).

The figures cited do not come within 40 rows of apple trees of proving the point made by the distributors. Exhibitors want and try to play the best pictures available to them, and nobody can blame them for that. The studios sometimes make mistakes, horrible ones, just as the dress designers do. There is no more obligation in the one case than in the other for the retailer to relieve the manufacturer of the consequences of his mistakes.

Now if all theatres ran the same number of days in the year and ran each picture for the same length of time and the film companies strictly limited their output to meet the needs of the theatres and no more, each picture would play the same number of theatres as every other. But such a state of facts is utterly inconceivable.

How then are these variations in bookings accounted for?

First, there are now about 4400 drive-in theatres in the United States and while some of them in the South are open all year, most of them close from three to five months a year during which time unplayed pictures accumulate and they are enabled to pick and choose among them.

Again, the film companies piece out their meager programs with re-issues of old pictures that were successful

when first released, and exhibitors sometimes reach the point where it seems safer to book in a re-issue than to play a new picture that has proven to be boxoffice poison.

This is no hardship to the film companies, as the distributor witnesses would lead the Subcommittee to believe. The re-issued pictures made money when they were new, they have been liquidated on the companies' books and the only costs incident to their revival are the selling cost, print cost and cost of physical distribution. It is practically all velvet.

Finally, some pictures are so bad, or such misfits, that the film companies cannot in good conscience expect anyone to play them. It would be like Brooks Brothers trying to market zoot suits. Sometimes these pictures find an outlet in the so-called "art" houses, of which there are comparatively few in the United States. A case in point is Metro's "The Glass Slipper" which Mr. Reagan complained was passed up by more than half of the exhibitors (Tr. 704).

This was a flesh and blood version of Cinderella featuring a French actress who went to great lengths to make herself as unattractive as possible most of the picture, even to having a dirty face. It was much too grown up for children and too boring for adults. The big first-run theatres apparently would not touch it. For example, Loew's has three first-run theatres in Washington, the de luxe Capitol and Palace and the so-so Columbia. Due to the Antitrust Division's indulgence, Loew's is still an integrated company, although Loew's theatres no longer have pre-emptive rights to Metro pictures. Nevertheless, the good Metro pictures usually play in one of those theatres. But not "The Glass Slipper." It opened in the little Playhouse on 15th Street.

Conclusion

All recommendations made to the Subcommittee by Allied spokesmen looking to action beneficial to the motion picture exhibitors stipulated or implied that governmental regulation was a last resort in case the film companies failed or refused to take voluntary remedial action.

In an official statement dated April 16 Allied expressed concern over trade paper reports that the company presidents were remaining aloof from these proceedings; that the distributors would be represented only by representatives of their legal and sales departments who were coming to the hearings in a belligerent mood, unwilling to make any concessions of any kind towards happier conditions in the industry.

Hoping, nevertheless, that the distributors might bring some proposals to the Subcommittee of sufficient importance to warrant prompt consideration, Allied scheduled a meeting of its board of directors in Washington on May 22 and 23. In announcing the meeting, Allied said:

"The film companies will be on parade next Monday . . . Upon their performance will depend in large measure the chance of improved relations between the several industry branches . . ."

Consequently, the Allied officers and directors were greatly encouraged by the Chairman's opening statement on May 21 when he said:

"We solicit your cooperation. I recognize the fact that a hearing such as this, due to the fact that one side has presented its case, can become a rebuttal. But may I pleadingly say that if there is any credence at all to the arguments that have been made by the exhibitors, that it would be deeply appreciated by members of this Subcommittee to get your advice and counsel as to what if anything might be done to improve the situation."

To our great disappointment the trade paper forecasts were borne out. Not a company president appeared and not a single constructive proposal was offered. This seems to indicate a lack of responsibility in high places. The chief executives of the huge General Motors organization were not above appearing before Senator O'Mahoney's committee and according to newspaper accounts, they thereafter put into effect reforms that were of benefit to the complaining dealers.

In conclusion, we submit that the following propositions are established and manifest:

1. The distributors' assaults on the exhibitors' case, when analyzed, are trivial and of no force.
2. The mood of the distributors is such that they will take no steps to improve conditions unless (a) they are shamed into doing so or (b) suitable legislation is recommended for enactment by the next Congress.

Respectfully submitted,

ABRAM F. MYERS

HARRISON'S REPORTS

Vol. XXXVIII

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No. 27

(Semi-Annual Index—First Half of 1956)

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20th Century-Fox (106 min.)	88	Quincannon, Frontier Scout—	
Day the World Ended—American Rel. Corp. (80 min.)	11	United Artists (83 min.)	64
Doctor at Sea—Republic (93 min.)	35	Rack, The—MGM (100 min.)	62
Earth vs. Flying Saucers—Columbia (83 min.)	87	Ransom!—MGM (104 min.)	2
Eddy Duchin Story, The—Columbia (123 min.)	88	Rawhide Years, The—Univ.-Int'l (85 min.)	86
Emergency Hospital—United Artists (62 min.)	50	Rebel in Town—United Artists (78 min.)	103
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Forbidden Planet—MGM (98 min.)	44	20th Century-Fox (92 min.)	70
Foreign Intrigue—United Artists (100 min.)	82	Richard III—Lopert Films (158 min.)	44
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Fury at Gunsight Pass—Columbia (68 min.)	6	Rock Around the Clock—Columbia (77 min.)	42
Gaby—MGM (97 min.)	51	Safari—Columbia (90 min.)	62
Glory—RKO (100 min.)	6	Santiago—Warner Bros. (93 min.)	95
Godzilla, King of the Monsters—Embassy (80 min.)	66	Scarlet Hour, The—Paramount (95 min.)	58
Goodbye, My Lady—Warner Bros. (91 min.)	55	Screaming Eagles—Allied Artists (81 min.)	80
Great Day in the Morning—RKO (92 min.)	80	Searchers, The—Warner Bros. (119 min.)	43
Great Locomotive Chase, The—Buena Vista (85 min.)	82	Secret of Treasure Mountain—Columbia (68 min.)	79
Harder They Fall, The—Columbia (109 min.)	50	Serenade—Warner Bros. (121 min.)	42
Hidden Guns—Republic (66 min.)	38	Seven Wonders of the World—Cinerama (120 min.)	60
Hilda Crane—20th Century-Fox (87 min.)	70	Shadow of Fear—United Artists (76 min.)	90
Hot Blood—Columbia (85 min.)	34	Slightly Scarlet—RKO (99 min.)	26
Houston Story, The—Columbia (79 min.)	3	Stranger at My Door—Republic (85 min.)	63
Indestructible Man, The—Allied Artists (70 min.)	47	Star in the Dust—Univ.-Int'l (80 min.)	62
Invasion of the Body Snatchers—		Star of India—United Artists (84 min.)	67
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Joe Macbeth—Columbia (90 min.)	14	Swan, The—MGM (112 min.)	58
Jubal—Columbia (101 min.)	54	Terror At Midnight—Republic (70 min.)	63
Kettles in the Ozarks, The—		That Certain Feeling—Paramount (103 min.)	90
Univ.-Int'l (81 min.)	39	There's Always Tomorrow—Univ.-Int'l (84 min.)	7
Killer is Loose, The—United Artists (73 min.)	18	Three Bad Sisters—United Artists (76 min.)	7
Killing, The—United Artists (83 min.)	83	Thunderstorm—Allied Artists (85 min.)	98
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Kiss Before Dying, A—United Artists (94 min.)	86	Toy Tiger—Univ.-Int'l (88 min.)	63
Last Hunt, The—MGM (103 min.)	31	Trapeze—United Artists (105 min.)	82
Last Ten Days, The—Columbia (113 min.)	59	Tribute To a Bad Man—MGM (95 min.)	47
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Werewolf, The—Columbia (83 min.)	87
Wetbacks—Banner Pictures (89 min.)	34
While the City Sleeps—RKO (100 min.)	72
Wiretapper—Embassy (80 min.)	6
World in My Corner—Univ.-Int'l (82 min.)	19
World Without End—Allied Artists (80 min.)	47
Zanzabuku—Republic (64 min.)	75

RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

5612 The Atomic Man—Nelson-Domergue	Mar. 4
5613 The Indestructible Man—Chaney-Carr	Mar. 18
5607 World Without End— Marlowe-Gates (C'Scope)	Mar. 25
5606 The Wicked Wife—British-made	Apr. 8
5608 The Come On— Baxter-Hayden (Superscope)	Apr. 15
5609 Crashing Las Vegas—Bowery Boys	Apr. 22
5604 Thunderstorm—Christian-Thompson	May 6
5611 Navy Wife—Bennett-Merill	May 20
5610 Screaming Eagles—Tyron-Merlin	May 27
5614 Crime in the Streets—Whitmore-Cassavetes ..	June 10
5605 The Naked Hills—Wayne-Wynn-Barton ..	June 17
5617 King of the Coral Sea—Chips Rafferty ..	June 24
5615 The First Texan—McCreay-Farr (C'Scope) ..	July 1
5618 Three for Jamie Dawn—Montalban-Day ..	July 8
5603 No Place to Hide—Brian-Hunt	July 15
5616 The Magnificent Roughnecks— Carson-Rooney-Gates	July 22
5621 Hold Back the Night—Payne-Freeman ..	July 29
5620 Canyon River— Montgomery-Henderson (C'Scope)	Aug. 5
5622 The Young Guns—Tamblyn-Talbot	Aug. 12
5603 No Place to Hide—Brian-Wynn	Aug. 26
5619 Strange Intruder—Lupino-Purdom	Sept. 2
5623 Chasing Danger—Bowery Boys	Sept. 16
5624 Calling Homicide—Elliot-Case	Sept. 30

Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)

The Great Locomotive Chase— Parker-Hunter (C'Scope)	June 20
Davy Crockett and the River Pirates—Fess Parker ..	July 17
Men in Space—Live action-animation	July 17

Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

834 Hot Blood—Russell-Wilde	Mar.
837 Uranium Boom—Morgan-Medina	Mar.
825 The Prisoner—Guinness-Hawkins	Mar.
835 Over-Exposed—Cleo Moore	April
827 The Harder They Fall—Bogart-Steiger	April
831 Blackjack Ketchum, Desperado—Duff, Jory ..	April
838 Rock Around the Clock—Johnston-Bill Haley ..	April
813 Cockleshell Heroes—Ferrer-Howard	May
833 Jubal—Ford-Borgnine	May
839 Safari—Mature-Leigh	June
832 Secret of Treasure Mountain—French-Burr ..	June
829 Storm Over the Nile—British-made	June
101 The Eddie Duchin Story—Power-Novak	July
104 Autumn Leaves—Crawford-Robertson	July
102 Earth vs. The Flying Saucers—Marlowe	July
103 The Werewolf—Megowan-Holden	July
1984—O'Brien-Sterling	not set
The Gamma People—Douglas-Bartok	not set

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

622 Meet Me in Las Vegas— Dailey-Charisse (C'Scope)	Mar.
625 Forbidden Planet—Pidgeon-Francis	Mar.
623 Northwest Passage—reissue	Mar.
624 The Yearling—reissue	Mar.
626 Tribute To a Bad Man— Cagney-Papas (C'Scope)	Apr.

603 It's a Dog's Life—Richards-Gwenn	Apr.
628 The Swan—Kelly-Guinness-Jourdan (C'Scope) ..	Apr.
629 The Rack—Newman-Corcoran-Pidgeon-Francis ..	May
627 Gaby—Caron-Kerr-Hardwicke (C'Scope)	May
631 Bhowani Junction—Gardner-Stewart (C'Scope) ..	June
633 The Catered Affair—Davis-Reynolds-Borgnine ..	June
632 Annie Get Your Gun—reissue	June
634 Fastest Gun Alive—Ford-Crain	July
636 These Wilder Years—Cagney-Stanwyck	Aug.

Paramount Features

(1501 Broadway, New York 18, N. Y.)

5512 The Court Jester—Kaye-Johns	Mar.
5513 Anything Goes—Crosby-O'Connor	Apr.
5514 The Scarlet Hour—Ohmart-Tryon	Apr.
5515 The Birds and the Bees—Gobel-Gaynor	May
R5516 Whispering Smith—reissue	May
R5517 Streets of Laredo—reissue	May
R5518 Two Years Before the Mast—reissue	May
5520 The Man Who Knew Too Much—Stewart-Day ..	June
5521 The Leather Saint—Douglas-Derek	June
5522 That Certain Feeling—Hope-Saint	July
5524 The Proud and Profane—Holden-Kerr	July
5523 Pardners—Martin & Lewis	Aug.
The Vagabond King—Grayson-Oreste	Aug.

RKO Features

(1270 Sixth Ave., New York 20, N. Y.)

661 One Minute to Zero—reissue	Mar. 21
611 The Way Out—Freeman-Nelson	Apr. 11
612 The Bold and the Brave— Corey-Rooney (Superscope)	Apr. 18
613 Great Day in the Morning— Mayo-Stack-Roman (Superscope)	May 16
614 Murder on Approval—Tom Conway	May 16
662 The Big Sky—reissue	May 23
665 Flying Leathernecks—reissue	May 30
615 While the City Sleeps Andrews-Fleming-Lupino	May 30
664 King Kong—reissue	June 13
666 I Walked with a Zombie—reissue	June 13
701 The First Traveling Saleslady— Rogers-Channing-Nelson	July 25
Back from Eternity—Ryan-Ekberg	Aug. 15
Tension at Table Rock—Egan-Malone	Aug. 29
Beyond a Reasonable Doubt— Andrews-Fontaine	Sept. 26
The Brave One—Ray Rivera (C'Scope)	not set
The Man in the Vault—Ekberg-Campbell	not set
Jet Pilot—Wayne-Leigh	not set

Republic Features

(1740 Broadway, New York 19, N. Y.)

5505 Come Next Spring—Sheridan-Cochran ..	Mar. 9
5535 When Gangland Strikes—Greenleaf-Millar ..	Mar. 15
5503 Magic Fire—DeCarlo-Thompson-Gam	Mar. 29
5507 Stranger at My Door—Carey-Medina	Apr. 6
5508 Zanzabuku—Documentary	Apr. 13
5506 Circus Girl—German-made	Apr. 20
5536 Terror at Midnight—Brady-Vohs	Apr. 27
5509 The Maverick Queen— Stanwyck-Sullivan (Naturama)	May 3
Dakota Incident—Darnell-Robertson	July 23
Thunder Over Arizona— Homeier-Miller (Naturama)	Aug. 4
Lisbon—Milland-O'Hara (Naturama)	Aug. 17
A Strange Adventure—Evans-Cooper	Aug. 24

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

606-4 The Man in the Gray Flannel Suit— Peck (C'Scope)	Mar.
609-8 Mohawk—Brady-Gam	Apr.
611-4 Hilda Crane—Simmons-Madison (C'Scope) ..	Apr.
608-0 The Revolt of Mamie Stover— Russell-Egan-Leslie (C'Scope)	Apr.
607-2 23 Paces to Baker Street— Johnson-Miles (C'Scope)	May
610-6 The Proud Ones—Ryan-Mayo (C'Scope) ..	May
612-2 D-Day—The Sixth of June— Taylor-Todd-Wynter (C'Scope)	June
614-8 Massacre—Clark-Craig	June
613-0 Abdulah's Harem—Ratoff-Kendall	June

615-5 The King and I—Kerr-Brynnner (C'Scope) July
 617-1 Barefoot Battalion—Greek cast July
 662-7 Buffalo Bill—reissue July
 663-5 Rawhide—reissue July
 620-5 Bigger Than Life—Mason-Rush (C'Scope).... Aug.
 664-3 Halls of Montezuma—reissue Aug.
 665-0 Crash Dive—reissue Aug.
 616-3 The Queen of Babylon—Fleming-Montalban.. Aug.
 618-9 Bus Stop—Monroe-Murray (C'Scope) Aug.
 619-7 The Last Wagon—Widmark-Farr (C'Scope).. Sept.
 625-4 The Best Things in Life are Free—
 McRae-Dailey-North (C'Scope) Sept.
 (formerly "One in a Million")
 Between Heaven and Hell—
 Wagner-Moore (C'Scope) Oct.

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

Ghost Town—Taylor-Carr Mar.
 Comanche—Andrews-Cristal-Smith Mar.
 Patterns—Hefflin-Sloane-Begley Mar.
 The Sea Shall Not Have Them—English cast Mar.
 Alexander the Great—Burton-March Apr.
 The Creeping Unknown—Donlevy-Dean Apr.
 Timetable—Stevens-Farr Apr.
 The Broken Star—Duff-Baron-Williams Apr.
 Crime Against Joe—Bromfield-London May
 Quincannon, Frontier Scout—Martin-Castle May
 Foreign Intrigue—Mitchum-Page May
 Unidentified Flying Objects—Documentary May
 High Noon—reissue June
 The Black Sheep—athbone-Tamiroff-Chaney June
 Nightmare—Robinson-McCarthy-Russell June
 A Kiss Before Dying—Wagner-Hunter-Leith June
 Star of India—Wilde-Wallace June
 Shadom of Fear—Freeman-Kent June
 Trapeze—Lancaster-Lollobrigida-Curtis (C'Scope).... July
 Johnny Concho—Sinatra-Wynn-Kirk July
 The Killing—Hayden-Windsor July
 Rebel in Town—Payne-Roman-Naish July

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

5613 Never Say Goodbye—Hudson-Borchers Mar.
 5614 Red Sundown—Calhoun-Hyer-Jagger Mar.
 5612 World in My Corner—Murphy-Rush Mar.
 5615 Backlash—Widmark-Reed Apr.
 5616 The Kettles in the Ozarks—Main-Hunnicut Apr.
 5617 The Creature Walks Among Us—
 Morrow-Reason Apr.
 5618 The Price of Fear—Oberon-Barker May
 5619 A Day of Fury—Robertson-Corday May
 5687 Tap Roots—reissue May
 5688 Kansas Raiders—reissue May
 5621 Outside the Law—Danton-Snowden June
 5620 Star in the Dust—Agar-Van Doren June
 5622 The Rawhide Years—Curtis-Miller July
 5623 Congo Crossing—Mayo-Nader-Lorre July
 5624 Toy Tiger—Chandler-Day-Hovey July
 5629 Behind the High Wall—Tully-Sydney July
 5626 Away All Boats—Chandler-Nader Aug.
 5625 Francis in the Haunted House—Rooney..... Aug.
 5627 Walk the Proud Land—Murphy-Bancroft.... Sept.
 5628 Raw Edge—Calhoun-DeCarlo Sept.
 5632 I've Lived Before—Mahoney-Snowden..... Sept.
 5633 Edge of Hell—Haas-DeScaffa Sept.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

515 Our Miss Brooks—Eve Arden Mar. 3
 513 The River Changes—all-foreign cast Mar. 24
 514 The Steel Jungle—Lopez-Garland Mar. 31
 512 Miracle in the Rain—Wyman-Johnson Apr. 7
 516 Serenade—Lanza-Fontaine Apr. 21
 517 Goodbye, My Lady—Brennan-De Wilde May 12
 518 The Searchers—Wayne-Hunter May 26
 519 As Long As You're Near Me—foreign cast .. June 9
 522 Dallas—reissue June 16
 523 Distant Drums—reissue June 16
 520 The Animal World—documentary June 23
 521 Moby Dick—
 Peck-Basehart-Welles (pre-release) June 30
 524 Santiago—Ladd-Podesta-Nolan July 7
 525 Satellite—Moore-Maxwell July 21

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

8753 Magoo Goes West—
 Mr. Magoo (C'Scope) (6 m.) Apr. 19
 8611 Pickled Puss—Favorite (reissue) (6½ m.) .. Apr. 19
 8806 Trotting Topnotchers—Sports (9 m.) Apr. 26
 8858 Playtime in Hollywood—
 Screen Snapshots (9½ m.) May 3
 8612 The Uncultured Vulture—
 Favorite (reissue) (5½ m.) May 10
 8754 Calling Dr. Magoo—
 Mr. Magoo (C'Scope) (6½ m.) May 24
 8807 Nassau Holiday—Sports (9½ m.) May 24
 8503 The Jaywalker—UPA Cartoon (6½ m.) ... May 31
 8613 Be Patient, Patient—
 Favorite (reissue) (7 m.) June 7
 8555 Candid Microphone No. 1 (11 m.) June 7
 8956 Ina Ray Hutton & Orch.—
 Thrills of Music (reissue) (9 m.) June 14
 8859 Mr. Rhythm's Holiday—
 Screen Snapshots (9 m.) June 14
 8755 Magoo Beats the Heat—
 Mr. Magoo (C'Scope) June 21
 8614 Loco Lobo—Favorite (reissue) (6 m.) June 21
 8808 Rodeo Dare-Devils—Sports June 21
 8556 Candid Microphone No. 2 (10 m.) July 5
 8860 Fabulous Hollywood—Screen Snapshots ... July 5
 8809 Ten-Pin Wizards—Sports July 5
 8615 Woodman Spare That Tree—
 Favorite (reissue) (7½ m.) July 12
 8756 Magoo's Puddle Jumper—
 Mr. Magoo (C'Scope) July 26

Columbia—Two Reels

8442 April in Portugal—
 Special (C'Scope) (20m.) Apr. 20
 8160 The Monster and the Ape—
 Serial (15 ep.) (reissue) Apr. 21
 8416 Andy Goes Wild—Andy Clyde (17 m.) Apr. 26
 8407 For Crimin' Out Loud—
 Three Stooges (16 m.) May 3
 8426 Get Along Little Zombie—
 Favorite (reissue) (17 m.) May 17
 8436 Socks Appeal—Favorite (reissue) (17½ m.) June 21
 8180 Blazing the Overland Trail—Serial (15 ep.) . Aug. 4

Metro-Goldwyn-Mayer—One Reel

P-774 Goodbye Miss Turlock—
 Passing Parade (10 m.) Apr. 20
 W-774 Counterfeit Cat—Cartoon (reissue) (7 m.) Apr. 27
 C-736 Busy Buddies—C'Scope Cartoon (7 m.) . May 4
 B-725 How to Sublet—Benchley (reissue) (8 m.) May 11
 P-775 Stairway to Light—
 Passing Parade (10 m.) June 1
 B-726 Mental Poise—Benchley (reissue) (7 m.) June 15
 P-776 The Story That Couldn't Be Printed—
 Passing Parade (11 m.) July 6

Paramount—One Reel

B15-4 Dutch Treat—Casper (6 m.) Apr. 20
 M15-5 Ups and Downs—Topper (9 m.) May 4
 P15-5 Swab the Duck—Noveltoon (6 m.) May 11
 E15-6 Out to Punch—Popeye (6 m.) June 8
 B15-5 Penguin For Your Thoughts—
 Casper (7 m.) June 15
 R15-6 Men Who Can Take It—Spotlight (9 m.) June 22
 H15-3 Will Do Mousework—
 Herman & Katnip (6 m.) June 29
 V15-2 VistaVision Visits Panama—
 Special (10 m.) June 29
 E15-7 Assault and Flattery—Popeye (6 m.) July 6
 P15-6 Pedro & Lorenzo—Noveltoon (6 m.) July 13

RKO—One Reel

64309 Striper Time—Sportscope (8½ m.)Apr. 13
64209 The Merchandise Mart—Screenliner (8 m.) Apr. 27
54117 Hooked Bear—Disney (C'Scope) (6 m.) .Apr. 27
64310 Races To Remember—Sportscope (8 m.) ..May 11
64210 Phonies Beware!—Screenliner (8 m.)May 25
64311 Four Minute Fever—Sportscope (9 m.)...June 8
64211 Emergency Doctor—Screenliner (8 m.)....June 22

RKO—Two Reels

63104 The Golden Equator—Special (13 m.)Mar. 23
63801 Basketball Headliners—Special (15 m.) ..Apr. 27

Republic—Two Reels

5583 Manhunt of Mystery Island—
Serial (15 ep.) (reissue)Jan. 2
Adventures of Frank & Jesse James—
Serial (13 ep.) (reissue)Apr. 16
Zorro's Black Whip—
Serial (13 ep.) (reissue)not set

Twentieth Century-Fox—One Reel

5604-4 Terry Bears in Baffling Bunnies—
Terrytoon (7 m.)Apr.
5634-1 Oceans of Love—Terrytoon (C'Scope) (7 m.) Apr.
5635-8 Lucky Dog—Terrytoon (C'Scope) (7 m.)...May
5605-1 The Wolf's Pardon—
Terrytoon (reissue) (7 m.)May
5636-6 Clancy the Bull in Police Dogged—
Terrytoon (C'Scope) (7 m.)June
5606-9 Felix the Fox—
Terrytoon (reissue) (7 m.)June
5637-4 The Brave Little Brave—
Terrytoon (C'Scope) (7 m.)July
5607-7 The Lyin' Lion—Terrytoon (reissue) (7 m.) July
5638-2 Good Deed Daly in Cloak and Stagger—
Terrytoon (C'Scope) (7 m.).....Aug.
5608-5 Paint Pot Symphony—
Terrytoon (reissue) (7 m.)Aug.
5609-3 The Kitten Sitter—
Terrytoon (reissue) (7 m.)Sept.
5610-1 Flying Cups & Saucers—
Terrytoon (reissue) (7 m.)Oct.
5611-9 One Note Tony—Terrytoon (reissue) (7 m.) Nov.
5612-7 Mystery in the Moonlight—
Terrytoon (reissue) (7 m.)Dec.

Twentieth Century-Fox—C'Scope Reels

7603-4 Adventure in Capri—C'Scope (9 m.)Feb.
7604-2 Pigskin Peepees—C'Scope (9 m.)Mar.
7602-6 A Thoroughbred is Born—C'Scope (9 m.)..Mar.
7680-3 Land of the Bible—C'Scope (21 m.)Apr.
7605-9 Hunters of the Sea—C'Scope (9 m.).....May
7607-5 Cowboys of the Maremma—C'Scope (9 m.) ..June
7609-1 The Dark Wave—C'Scope (23 m.).....June
7604-2 Pigskin Peepees—C'Scope (9 m.)July
7606-7 Honeymoon Paradise—C'Scope (9 m.).....Aug.

Universal—One Reel

2633 Wet Blanket Policy—
Cartune (reissue) (7 m.)Apr. 23
2616 Chief Charlie Horse—Cartune (7 m.)May 7
2675 Olympic City—Color Parade (9 m.)May 7
2634 Scrappy's Birthday—
Cartune (reissue) (7 m.)May 28
2617 Room and Wrath—Cartune (7 m.)June 4
2635 Wild & Wooly—Cartune (reissue) (7 m.)..June 25
2618 Woodpecker from Mars—Cartune (7 m.) ..July 2
2676 Invitation to New York—
Color Parade (9 m.)July 2
2619 Hold That Rock—Cartune (7 m.)July 30
2636 Drooler's Delight—Cartune (reissue) (7 m.) July 30
2620 Hearts and Flowers—Cartune (7m.).....Aug. 27
2621 The Talking Dog—Cartune (7 m.).....Sept. 24
2622 Calling All Cuckoos—Cartune (7 m.)Oct. 22
2623 Niagara Fools—Cartune (7 m.)Nov. 19

Universal—Two Reels

2654 The Tennessee Plowboy—Musical (14 m.) ..Feb. 27
2655 Around the World Revue—Musical (16 m.) Mar. 19
2656 The Mills Bros. on Parade—Musical (15 m.) Apr. 23
2657 Cool & Groovy—Musical (15 m.)May 25

Vitaphone—One Reel

3223 Time Stood Still—
Anamorphic Special (9 m.)Apr. 21
3727 Rabbitson Crusoe—Bugs Bunny (7 m.)Apr. 28
3605 I Never Forget a Face—Special (9 m.)Apr. 28
37716 Gee Whizz-z-z-z-z-z-z—
Merrie Melody (7 m.)May 5
3405 So You Want to Play the Piano—
Joe McDoakes (10 m.)May 5
3505 Facing Your Danger—Sports Parade (10 m.) May 19
3717 Tree Cornered Tweety—
Merrie Melody (7 m.)May 19
3310 Scaredy Cat—Blue Ribbon (reissue) (7 m.) June 2
3718 The Unexpected Pest—Looney Tune (7 m.) June 2
3606 Smart As a Fox—Special (9 m.)June 16
3728 Napoleon Bunny-Part—Bugs Bunny (7 m.) June 16
3225 Thunder Beach—Anamorphic specialJune 23
3719 Tugboat Granny—Looney Tune (7 m.)June 23
3720 Stupor Duck—Looney Tune (7 m.)July 7
3311 Horsefly Fleas—Blue Ribbon (reissue) (7 m.) July 7
3406 So Your Wife Wants To Work—
Joe McDoakes (10 m.)July 14
3806 Henry Busse & His Orch.—
Melody Master (reissue) (10 m.)July 14
3729 Barbary Coast Bunny—Bugs Bunny (7 m.) July 21
3312 Little Orphan Airedale—
Blue Ribbon (reissue) (7 m.)Aug. 4
3721 Rocket By Baby—Looney Tune (7 m.)Aug. 4
3313 Daffy Dilly—Blue Ribbon (reissue) (7 m.) Aug. 18
3607 Animals and Kids—Special (9 m.)Aug. 18
3722 Raw! Raw! Rooster—Looney Tune (7 m.) Aug. 25
3730 Half-Fare Hare—Bugs Bunny (7 m.)Aug. 18
3224 Viva Cuba—Anamorphic specialAug. 25

Vitaphone—Two Reels

3007 A Boy and His Dog—SpecialMay 12
3105 Once Over Lightly—FeaturetteMay 26
3212 Italian Memories—Anamorphic specialJune 9
3008 Wonders of Araby—SpecialJune 30
3010 Trailin' West—SpecialJuly 28
3106 Through the Camera's Eye—FeaturetteAug. 11
3009 Miracle in the Caribbean—SpecialAug. 25

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291 Mon. (O)July 9	101 Wed. (O)July 25
292 Wed. (E)July 11	102 Mon. (E)July 30
293 Mon. (O)July 16	103 Wed. (O) ...Aug. 1
294 Wed. (E)July 18	104 Mon. (E) ...Aug. 6
295 Mon. (O)July 23	(End of 1955-56 Season)
296 Wed. (E)July 25	1 Wed. (O) ...Aug. 8
297 Mon. (O)July 30	2 Mon. (E) ...Aug. 13
298 Wed. (E) ...Aug. 1	3 Wed. (O) ...Aug. 15
299 Mon. (O) ...Aug. 6	4 Mon. (E) ...Aug. 20
300 Wed. (E) ...Aug. 8	
301 Mon. (O) ...Aug. 13	
302 Wed. (E) ...Aug. 15	
303 Mon. (O) ...Aug. 20	

(End of 1955-56 Season)

Paramount News

93 Wed. (O)July 4
94 Sat. (E)July 7
95 Wed. (O)July 11
96 Sat. (E)July 14
97 Wed. (O)July 18
98 Sat. (E)July 21
99 Wed. (O)July 25
100 Sat. (E)July 28
101 Wed. (O) ...Aug. 1
102 Sat. (E) ...Aug. 4
103 Wed. (O) ...Aug. 8
104 Sat. (E) ...Aug. 11

(End of 1955-56 Season)

1 Wed. (O) ...Aug. 15
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Warner Pathe News

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96 Mon. (E)July 9
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98 Mon. (E)July 16
99 Wed. (O)July 18

Fox Movietone

57 Friday (O)July 6
58 Tues. (E)July 10
59 Friday (O)July 13
60 Tues. (E)July 17
61 Friday (O)July 20
62 Tues. (E)July 24
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65 Friday (O) ...Aug. 3
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67 Friday (O) ...Aug. 10
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57 Tues. (O)July 17
58 Thurs. (E)July 19
59 Tues. (O)July 24
60 Thurs. (E)July 26
61 Tues. (O)July 31
62 Thurs. (E) ...Aug. 2
63 Tues. (O) ...Aug. 7
64 Thurs. (E) ...Aug. 9
65 Tues. (O) ...Aug. 14
66 Thurs. (E) ...Aug. 16
67 Tues. (O) ...Aug. 21

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Vol. XXXVIII

SATURDAY, JULY 14, 1956

No. 28

THE PUBLIC ANSWERS CROWTHER

As most of you probably know by this time, quite a fuss was stirred up recently when Max E. Youngstein, United Artists' vice-president, took strong exception to an adverse review and follow-up article written by Bosley Crowther, movie critic of the *New York Times*, on "Trapeze."

As a result of Crowther's remarks, which in Youngstein's opinion went "far beyond the legitimate area of motion picture criticism," United Artists temporarily withdrew its advertising on the picture from the *Times*. This move, of course, added fuel to the fire, with many people within the trade applauding Youngstein for hitting back at what they, too, considered to be Crowther's unfair criticism, while critics and columnists of the general press, while not necessarily agreeing with what Crowther had to say about the picture, came to his defense on the issue of a free press.

Without going into the pro and con arguments advanced by those who have had their say about this feud, let us take up the accuracy of Crowther's opinion to the effect that the public will not like the picture.

According to William J. Heineman, UA's vice-president in charge of distribution, "Trapeze" has broken the all-time world's gross record in the first week of its general release, from June 28 through July 3. In the first seven days of 405 bookings in the United States and Canada, the picture has grossed \$4,112,500, which in Heineman's opinion is the greatest total ever registered in that period by any motion picture in the history of the industry. Heineman added that the earned film rental for the first week of the multiple dates set another all-time industry record with a total of \$2,385,250.

And as further proof of the picture's box-office power, Heineman pointed to the fact that "Trapeze" registered 336 holdovers among the 405 bookings, for 84 per cent extended playing time. Heineman took pains to emphasize that the gross and film rental figures cited by him do not include receipts from the picture's pre-release engagements in Chicago, Los Angeles and New York.

Bosley Crowther is without a doubt one of the foremost motion picture critics in the United States, but as a general rule he analyzes a picture on the basis of its artistic worth only, making for an ivory tower point of view that more often than not fails to take into consideration the picture's entertainment value in terms of the general public's enjoyment or non-enjoyment.

In the case of "Trapeze," Crowther not only thought little of its artistic worth but he went so

far as to predict that the public will not like it. From the record-breaking grosses hung up by the picture, coupled with the fact that it has been given extended playing time in 336 of its first 405 dates, it would appear that Crowther has lost contact with the entertainment preferences of the great majority of moviegoers.

ANOTHER BLOCKBUSTER

While on the subject of record-breaking grosses, reports reaching this paper indicate that 20th Century-Fox has a real blockbuster in "The King and I," which in its first 15 playdates throughout the country is doing smash business, and is being held over in every situation it has thus far played. The picture is drawing so well that in some situations it is challenging the records established by "The Robe."

This fabulous production, which has been photographed in DeLuxe color and CinemaScope 55, has justifiably won high critical acclaim everywhere. The record business it is doing is a tribute, not only to the excellence of its entertainment values, but also to the top exploitation campaign with which the picture is being backed up.

THE UNSUNG SHOWMANSHIP HEROES

An interesting report in regard to the value of theatre trailers has been issued by Sindlinger and Co., the research analysis organization, which made a comprehensive survey for a group of theatre clients in Oklahoma City and County, covering a period of 84 weeks ending June 9, 1956.

The following pertinent information is disclosed in the report:

1. During the 84-week period, the theatre trailer has been the primary influence behind \$342 of every \$1,000 expended for admissions at first-run theatres in Oklahoma City.

2. A follow-up report yet to be issued will demonstrate that the theatre trailer in all other Oklahoma City and County theatres, excluding first-runs, runs about 12 per cent higher as an influencing factor than it does among first-run audiences.

3. Of the total patronage influenced primarily by the theatre trailer, 28.6 per cent are infrequent moviegoers.

4. Of the 47 per cent that return to the same first-run theatre in Oklahoma City for the next program, 84.7 per cent can "play back" something they remember from the coming attraction they saw during their prior visit, while 72.8 per cent say that the trailer was an influence in "wanting to see the picture."

These findings are indeed impressive and they point to the fact that a coming attraction trailer,

(Continued on back page)

"Johnny Concho" with Frank Sinatra, Keenan Wynn and Phyllis Kirk

(United Artists, July; time, 84 min.)

Frank Sinatra has fashioned a fairly good western in "Johnny Concho," his first production effort, which centers around a cowardly young man who tries to capitalize on the murderous reputation of his bandit brother but who is gripped by fear when the townspeople turn against him after another gunslinger disposes of his brother. It is a different kind of western, given more to talk than to movement, with most of the action taking place indoors, but it should give pretty good satisfaction to the general run of audiences, for a number of the situations are tense and dramatic. Sinatra does competent work in the leading role and is presented as cowardly all the way through, but in the end he redeems himself by gaining courage to help the townspeople rid themselves from the subjugation of the vicious bandit who had replaced his brother. The mood is grim, and the photography is in a low key:—

Because the townfolk of Cripple Creek feared his brother, a notorious gunslinger, Sinatra arrogantly helps himself to anything he likes but does not pay for it. Moreover, he replenishes his funds by playing poker under his own rules, which no one dares to question. Every one in town hates him, except Phyllis Kirk, but even she dislikes his bullying attitude. One day William Conrad drops into town with Christopher Dark, his sidekick, and insists upon joining the poker game. He astounds every one by rightly accusing Sinatra of cheating, and when Sinatra starts to inform him about his brother, Conrad scoffs at him and reveals that he had killed the gunslinger. Conrad gives Sinatra 24 hours in which to draw his gun or leave town. Terrified, Sinatra demands protection from the townfolk, but in vain. Completely humiliated, he flees from town. Meanwhile Conrad informs the people that henceforth he is to receive a percentage of their earnings, and he backs up his demands with his guns. Phyllis sets out after Sinatra and, after catching up with him, offers to use her meager savings to take them to California and a new life. Sinatra, touched by her love and loyalty, asks her to become his wife and they stop at the nearest town to get married. There he is recognized by two bullies and he denies his identity to avoid a fight. This display of cowardice proves too much for Phyllis, who returns to Cripple Creek after telling him that her love is dead. Keenan Wynn, the preacher, lectures Sinatra on his cowardice and imbues him with new courage. He returns to Cripple Creek, berates the townfolk for their fear of Conrad and challenges the gunman. Conrad shoots and wounds Sinatra, but the townsmen, heartened by his courage, shoot at Conrad and kill him. Sinatra prepares to leave the town, but the people beg him to remain. He takes Phyllis into his arms and decides to stay.

Frank Sinatra produced it, and Don McGuire directed it, from a screenplay by himself and David P. Harmon, based on a story by Mr. Harmon.

Family.

"1984" with Edmond O'Brien, Michael Redgrave and Jan Sterling

(Columbia, no rel. date set; time, 91 min.)

Produced in England, this is a decidedly unpleasant drama that depicts life in the world some thirty years from now, with the English-speaking peoples dominated by conquerors who proceed to brainwash every one of their subjects to force them to obey the orders of their leader. It can hardly be called an entertainment, for the mental cruelties practiced are so realistic that they are revolting. Even in the end, when one should expect the people to revolt, it does not happen, for the brainwashing is done so thoroughly that even the hero and his sweetheart remain loyal to the

conquerors. The action reminds one of the brainwashing done to some Americans who were caught behind the Iron Curtain, and to some of the Soviet's own people, who were made to confess crimes they were not guilty of, as it is now revealed in the deStalinization of Joe Stalin. To repeat, this is not entertainment; it is despondent and nauseating.

The story depicts the 1984 world divided in three parts, with the one consisting of the English-speaking peoples having its capital in London and governed by a cruel and despotic totalitarian regime, headed by an invisible leader called Big Brother. The people of the State are divided into three classes: The Inner Party, consisting of the policy-makers; The Outer Party, consisting of minor government workers; and The Proles, the 85% of the population considered worthless. The party's slogan is "War Is Peace," hate is the only emotion tolerated, and love and marriage are forbidden, except among the Proles. The country is kept under strict military control, and children are taught to spy on their parents. The party, by means of television in every home, is able to watch the doings of every subject. Moreover, the country is perpetually at war, and records of past history are either destroyed or falsified. Edmund O'Brien, a serious young man employed in the Ministry of Truth, opposes the party in his mind and puts his treasonable thoughts in a secret diary. Meanwhile he meets and falls in love with Jan Sterling, a fellow-worker, and becomes friendly with Michael Redgrave, a top member of the Inner Party, who poses as a man dedicated to overthrowing the regime. Both O'Brien and Jan willingly become members of Redgrave's underground society, only to find that he is a loyal party member who had tricked them into revealing their true feelings about the regime. Both are arrested. For many months, O'Brien is subjected to great mental and physical tortures but still refuses to proclaim allegiance to the party, but when he finds himself faced with the threat of being thrown into a cage full of huge rats, he breaks down, denounces Jan and thus achieves his own salvation. His brainwashing is complete, and he agrees to everything the leaders dictate. Later, when he meets Jan and confesses that he had betrayed her to save his own life, she confesses that she had done the same.

N. Peter Rathvon produced it, and Michael Anderson directed it, from a screenplay by William P. Templeton and Ralph Bettinson, based on the novel by George Orwell.

Strictly adult fare.

"Barefoot Battalion" with an all-foreign cast

(20th Century-Fox, July; time, 63 min.)

This picture was filmed on location in Salonica, Greece, in silent form and English dialogue was dubbed in. It was released in this country a couple of years ago but played in very few theatres. 20th Century-Fox has re-edited it, improving it substantially to a point where it can now be played as a suitable second feature.

It is a human interest story — that of the shoe-shine boys of Salonica, who banded together during World War II and robbed Nazi trucks to feed starving Greek families. They outguess and outsmart the Germans. As a side plot, the story is concerned with the reformation of a little thief by an orphan who, by relating the story of his own boyhood, impresses the little fellow and induces him to apply to the orphanage for admission. While there are very few comedy situations, the story is rather light and touching. The picture, incidentally, was acclaimed at the recent film festival in Edinburgh, Scotland, as an outstanding foreign production.

It was produced and directed by Gregg Tallas, from a screenplay by Nick Katsiotis, based on an original story by himself and Mr. Tallas.

Family.

"Seven Men from Now" with Randolph Scott and Gail Russell

(Warner Bros., Aug. 18; time, 80 min.)

The followers of Randolph Scott undoubtedly will get satisfaction from this western, even though the story is synthetic. That is, it has been put together in a way that gives Scott ample opportunity to perform heroics, but the action does not flow naturally. Nevertheless, there is plentiful excitement and considerable shooting and killing, for the story, which is based on a revenge theme, centers around Scott as a strong and silent ex-sheriff who sets out to square matters with seven outlaws responsible for the death of his wife. The mood is somewhat grim, and there is no comedy relief. The photography, in WarnerColor, is very good:—

When seven outlaws rob a Wells Fargo office and kill his wife, Scott hits the trail in search of them. En route to Silver Springs he comes upon two of the outlaws and kills them in a gun duel. Continuing his search, he comes upon Walter Reed and Gail Russell, his wife, whose covered wagon had become mired in the mud. He helps free the wagon and accepts their invitation to accompany them to California. They push on, headed for Flora Vista, where Scott figured to find more of the outlaws. Meanwhile in that town, John Larch, leader of the outlaws, discloses to his confederates that the money stolen from Wells Fargo is due any day, and that it was being brought in by Reed. On the following morning Scott decides to leave the slow-moving wagon and ride into Flora Vista for a showdown with the outlaws. He is ambushed by two of the outlaws and, though wounded, manages to kill them. He falls unconscious and is found by Reed and Gail. Reed suggests that they take him to Flora Vista, but Gail knowing that the outlaws are there, objects. Reed then informs her that he had an appointment with the crooks to deliver the stolen money, which he was transporting in the wagon. Scott, regaining consciousness, overhears the conversation, compels Reed to turn the money over to him and instructs him to continue to Flora Vista and tell the outlaws to come to him for the money if they want it. Reed is shot and killed by the outlaws after he delivers the message. They then head for a showdown with Scott, who wipes them out in the ensuing gun battle, thus avenging the murder of his wife. As he prepares to ride off, Gail, now a widow and in love with him, follows by his side.

Andrew V. McLaglen and Robert E. Morrison produced it and Budd Boetticher directed it from a story and screenplay by Burt Kennedy.

Adults.

"Walk the Proud Land" with Audie Murphy, Anne Bancroft and Pat Crowley

(Univ.-Int'l, September; time, 88 min.)

Despite the fine production and the excellent CinemaScope and Technicolor photography, "Walk the Proud Land" emerges as a mild drama of the early west by reason of the fact that what is shown is not particularly significant, even though it is based on historic fact. The story covers a three-year period in the career of John Philip Clum, an Indian agent, from the time he assumed responsibility of the San Carlos Apache Reservation in 1874 until he resigned from the position in 1877. Audie Murphy, who takes the part of Clum, portrays him as a "goodie-goodie" white who restores peace to the restless redskins by demanding that they be treated in a kindly manner by Army authorities. Though he succeeds in his intentions, a number of the situations lack conviction. Moreover, the pace is slow and unexciting, for it is given more to talk than to action. On this score, the action fans, particularly the juveniles, may find it disappointing. There is hardly any comedy relief, but the action is not grim.

Arriving at the San Carlos Apache Reservation to take up his duties as Indian Agent, Murphy announces that he plans to allow the Apaches to govern themselves. This plan

shocks General Morris Ankrum, whose Army control had been replaced by Murphy. Robert Warwick, the Apache chief, is pleasantly surprised. Learning the Apache ways from Anne Bancroft, an Indian widow, Murphy brings peace to the redskins but is scoffed at by the whites as an "Indian-lover." Stalled in his request for rations, Murphy demands and receives rifles that had been confiscated from the Apaches and issues them to an Apache police force trained by Charles Drake, a former Army sergeant, as a means to hunt for food. When Pat Crowley, Murphy's fiancée, arrives in Tucson to marry him, they are snubbed by the town's residents, but his faithful Apaches entertain them at the wedding celebration. Addison Richards, the Governor, sees the discipline of the Indians and gives his approval to Murphy's methods. Later, however, Murphy cannot get justice for a young Indian brave who had been wounded by white poachers. Realizing that much of the resentment against the Apaches stemmed from the infamous deeds of Geronimo (Jay Silverheels), the notorious Apache warrior, Murphy determines to capture him. He tracks him down with the aid of the Apache police and forces him to surrender. His return with Geronimo in chains is not triumphant, however, for Ankrum had managed to regain Army control of San Carlos. Discouraged, Murphy decides to quit, but the pleas of his wife and of Chief Warwick induce him to remain and carry on his fight for civilized treatment for the Apache people.

Aaron Rosenberg produced it, and Jesse Hibbs directed it, from a screenplay by Gil Doud and Jack Sher, based on a biography by Woodworth Clum.

Family.

"Three for Jamie Dawn" with Richard Carlson, Laraine Day and Ricardo Montalban

(Allied Artists, July 8; time 82 min.)

A fairly interesting program picture, but the story is based on an unpleasant theme—that of fixing the jury in a murder trial involving a wealthy girl who had killed her lover. In the end, of course, the shyster lawyer who bribes three of the jurors is found out and it is assumed that he will be punished for his crime, but that hardly compensates for the unpleasantness of the story as a whole. There is very little action and no comedy relief. The players are competent enough in their respective roles, even though some of the situations are not too convincing. The photography is fine:—

Marilyn Simms, a wealthy heiress, murders her lover, and Richard Carlson, an unscrupulous lawyer, is engaged to defend her. Working through Regis Toomey, a well-paid fixer, Carlson sets out on a campaign to influence three members of the jury, including Eduard Franz, a naturalized citizen, whose young son was missing in Czechoslovakia; Ricardo Montalban, a poverty stricken fellow; and June Havoc, a faded actress. By playing upon the desire of Maria Palmer, Franz's wife, to get her child out of Czechoslovakia, Carlson prevails upon her to press her husband for an acquittal. He reaches Montalban, who was finding it difficult to support Laraine Day, his wife, in comfort, by promising him \$10,000 to write an article about the trial after it is over. He induces June to vote for acquittal by promising to produce a play in which she will be starred. As a result of Carlson's manipulations, the jury becomes deadlocked and cannot reach a verdict to convict Miss Simms for murder in the first degree. Eventually, the three bought jurors accept the foreman's suggestion that they decide on a lesser verdict of murder in the second degree. Scotty Beckett, a witness, however, confesses to the district attorney that Carlson had bribed him to offer false testimony. As the district attorney sends for Carlson, it is assumed that he will be made to pay for his crime.

Hayes Goetz produced it and Thomas Carr directed it from a story and screenplay by John Klemper.

Adults.

which can be shown by the average theatre for less than the price of one admission ticket daily, ranks as the most valuable advertising medium available to the exhibitor because it returns the greatest volume of ticket sales for each dollar expended.

As most exhibitors have found out from experience, the trailer is an indispensable arm of theatre advertising, a sort of magnet that draws the public because of its promise of entertainment. It is a fundamental part of successful theatre management and should be exhibited with continuity and regularity.

ADVICE FROM OHIO

Under the heading, "The Former Friendly Company," Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, had this to say to his membership in a recent service bulletin:

"Although one of our members in the northern part of the state bought 'I'll Cry Tomorrow' at his regular flat rental, this seems to be the exception rather than the rule. We have had reports lately that it is a firm 50% with no 'look' and no adjustment if the gross fails to meet expectations.

"Despite the pious claims of Charles Reagan, MGM's sales manager, that his company has always had wonderful relations with its customers—and he said it to a committee of the United States Senate, too—he has now told at least one exhibitor that the company's reputation will rest upon its past performance but that there will be no adjustments on 'I'll Cry Tomorrow' and 'Guys and Dolls.'

"A further warning against another tactic should be included here. Some exhibitors say that they will just not pay and wait until Metro agrees to some adjustment. But this might well result in a COD on your next Metro picture, so unless you cover yourself with an alternate booking to coincide with each Metro picture following 'I'll Cry Tomorrow,' you'll find yourself with a heavy COD to pick up or a blank screen.

"'Guys and Dolls' is being sold at a straight 50% also. There are no adjustments. However, 'Guys and Dolls' is not doing so well in small towns and subsequent runs. The picture is now six months old and is forgotten. All the publicity and exploitation that the picture got six months ago is dissipated. The public cares nothing about it now and it is not doing business. 'Guys and Dolls' is also being sold at 40% for sub-runs but still with no look. The same deal is reported for 'I'll Cry Tomorrow' with one third-run deal reported at 35% still with no look."

Continuing in the same vein, Wile had this to say about "The Searchers":

"While Warner Bros. never had the reputation of being the Friendly Company, it is taking a leaf from Metro's book and is asking 50% for 'The Searchers' without any adjustment or look at grosses. And Warners, particularly in the Cincinnati office, has been rather abrupt about putting COD's on pictures."

"The only ones who win at this game," concludes Wile, "are the biggest circuits because the film companies just cannot send them a COD picture. So inevitably, they wait and finally they are able to make the settlement which even they should have been able to make in the first place. But the poor exhibitor with only one theatre, or only three or four, no matter how successful or unsuccessful he might be, is at the mercy of the tyrants of Film Row."

ANOTHER STURDY COMPETITOR

Recent exhibitor bulletins have been quoting a survey made by weekly *Variety* showing some of the ways people are spending their leisure time and money, all of which is competing with the theatres.

Listed in the survey are bowling, which has 20 million participants spending \$250 million a year; amateur photography, on which 25 million hobbyists spend \$100 million a year; stamp collectors, 12 million of whom spend from \$50 to \$100 million; boating, on which 25 million pleasure sailors spend \$1 billion a year; fishing, with 30 million nimrods spending \$150 million a year; home gardening, on which 40 million people lavish \$1½ billion; golf, with 3½ million players spending \$200 million per year; and Do-It-Yourself items on which millions of new home owners spend \$7 billion a year.

Not listed by the survey is another formidable competitor—home air conditioning. There was a time when many people used to flock to the air-cooled movie houses to escape the summer heat, but the tremendous increase in the number of air conditioners installed in the homes has made a serious dent in such patronage.

KIND WORDS FROM THE READERS

Dear Mr. Harrison:

After 43 years in the theatre business, I have retired, so I would like to have you discontinue my HARRISON'S REPORTS.

I found them to be a wonderful help, and would never advise anyone to attempt to run a theatre without them. My congratulations on publishing a great report! —*Frank Woskie, May Theatre Company, Minneapolis, Minn.*

* * *

Dear Mr. Harrison:

Our subscription expired with the October 29, 1955 issue of your Reports. We wish to subscribe for one year from that date and in October '56 we shall renew again.

We have literally "been lost" without your Reports as a reliable guide in the choice of our weekly movie for our girls. —*Sister M. Helene, House of the Good Shepherd, Chicago, Ill.*

* * *

Dear Mr. Harrison:

I am quitting the business as of August 1st, this year, so I guess I will not be a subscriber anymore. Thanks very much. I enjoyed your paper very much, in fact it was my full guide as to the merits of pictures that I have bought and played. —*Charles F. Vondra, Rainbow Theatre, Mahanomen, Minn.*

* * *

Dear Mr. Harrison:

I would like to take this opportunity of expressing my satisfaction with the information contained in your sheets, not only your reviews of pictures but also your explanation of the different systems of producing pictures. —*J. E. Scholey, Criterion Talkies, Norseman, Western Australia.*

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Vol. XXXVIII

SATURDAY, JULY 21, 1956

No. 29

COMPO TAX CAMPAIGN FRUITFUL

The campaign put on by the Council of Motion Picture Organizations for the elimination of the Federal admission tax took an encouraging turn this week when the House Ways and Means Committee approved a modified version of the King Bill, and the House Rules Committee cleared the way for the full House to vote on the measure at the earliest opportunity.

As originally introduced by Representative King (D., Calif.), this bill provided that the 10% tax on admissions shall apply only with respect to that portion of the amount that is in excess of one dollar. Thus an admission price of \$1.10 would have been subject to a tax of one cent.

Under a compromise reached by the members of the Ways and Means Committee, the bill was modified to exclude taxation on all admissions up to one dollar, but to apply the 10% tax on the full amount of admissions that are more than one dollar. In other words, no tax would be applied to admissions up to one dollar, but if the admission price is \$1.20, a tax of 12 cents would apply.

That this modified bill will be passed by the full House seems certain, but it is doubtful if the Senate will have the time to act on it, for it is striving to adjourn this session of Congress within another week. If by some remote chance the Senate, too, passes the bill at this session, another formidable obstacle that lies in the path of enactment is a Presidential veto, for the Administration has made it clear that it is firmly opposed to any tax cuts this year.

Even if the King Bill is not adopted by both Congress and the Administration at this session, great credit is due to the COMPO tax campaign committee headed by Robert J. O'Donnell and Robert W. Coyne, whose valiant efforts have done much to win Congressional sympathy for elimination of the tax. The gains they have made in the present campaign are invaluable, and the sympathy evinced by Congress is something to be fostered by the industry as a whole during the coming months in preparation for another attempt at tax relief next year.

THE MATTER OF HIGH ADMISSION PRICES

According to a report in the July 17 issue of *Film Daily*, Steve Broidy, president of Allied Artists, attributes much of the responsibility for the industry's current economic difficulties to the fact that admission prices have climbed to a level that keeps a substantial part of the motion picture mass audience at home watching television.

Broidy is quoted as saying that "far too many of those in the 13 to 30-year-old bracket cannot afford to regularly attend the theatre today," and he made it plain that he did not consider periodic exceptional business by an exceptional picture the answer.

Stating that "we're in a 52-week business, and we must be patronized," Broidy pointed out that it is better to fill a theatre at a right lower price than to have it half-filled at the prevailing higher admissions, adding that, in addition to a greater box-office take, concession business will be increased and word-of-mouth will help to build further business.

Questioned about the price reductions he would recommend, Broidy had this to say: "If exhibitors do not cut to a dollar first run, and 60 or 70 cents in the nabes, theatres will fold."

Steve Broidy is right when he points to high admission prices as a deterrent to movie-going, although there are thousands of theatres whose admission scales are well within the prices cited by him but whose patronage has suffered a considerable drop.

But in situations where the admission prices are unduly high, the exhibitors who have suffered a serious loss of patronage would do well to give careful consideration as to whether or not they have priced themselves out of the market.

A case in point is the experience of Jack Kirsch, erstwhile president of the Allied Theatres of Illinois and head of a large buying and booking organization. Not too long ago, Kirsch was concerned over the high admission prices in some of his theatres, and he cut the prices almost in half in several of the trouble spots. As a result, attendance more than doubled, as did the concession sales, and the theatres, from losing propositions, became profitable operations.

The unfortunate thing about excessive admission prices, however, is that more often than not the exhibitor has no control over them. Under present sales practices, a distributor, in selling a picture on percentage, asks the exhibitor what admission prices he intends to charge. This practice is tolerated by the Department of Justice on the ground that the admission price has a bearing on the amount of the prospective film rental. National Allied has long fought this practice as illegal on the basis that an offer to buy based upon a certain admission price, when accepted by the distributor, becomes a price-fixing agreement. But the Department of Justice defends the practice on the basis that the exhibitor cannot be required to charge the admission price indicated in his offer.

(Continued on back page)

"Davy Crockett and the River Pirates" with Fess Parker and Buddy Ebsen

(Buena Vista, July 17; time, 81 min.)

Like the "Davy Crockett" picture that was made available to the theatres last year, this Technicolor outdoor melodrama is a unification of two other "Crockett" presentations that have been shown on the "Disneyland" television show. And like the first picture, its adventurous story about the further exploits of Davy Crockett is only fair, but the lusty heroics, comedy and thrills are of a type that should go over big with the youngsters. Just how the picture will fare at the box-office is difficult to predict, however, in view of the fact that it has been seen by many millions on TV. Moreover, the Davy Crockett craze, which was at its height last year, has subsided considerably. The box-office returns on the first picture, "Davy Crockett, King of the Wild Frontier," ranged from fair to good in most situations, but whether the returns on this picture will match its predecessor remains to be seen. Subsequent-run exhibitors will do well to check up on the picture's performance in the prior runs.

Once again starring Fess Parker as Davy Crockett, and Buddy Ebsen, as George Russel, his pal, the story opens with the pair arriving in the river port of Maysville, Kentucky, where they seek keelboat passage to New Orleans with a boastful river captain named Mike Fink (Jeff York). When they balk at the excessive fare demanded, Mike tricks them into betting their furs against two barrels of corn whiskey in a race to New Orleans, with Davy utilizing a keelboat owned by Cap'n Cobb (Clem Bevans). The race proves to be adventurous and one-sided, with Davy's landlubber crew constantly victimized by Mike's skullduggery. An attack by river pirates and a tavern fight further complicates the race, but in the end Davy not only succeeds in beating Mike but also wins him as a friend and ally. When Davy and George return to the trail, they are captured by Indians who had been attacked by white men without reason. Davy rightly suspects that the whole ruckus was originated by the river pirates disguised as Indians in an effort to plunge the Ohio frontier into a needless war. Released by the Indians when he promises to run the varmints into the open, Davy enlists Mike's help, camouflages his boat and persuades him to pose as a rich banker carrying a shipment of Spanish gold. News of the cargo reaches the river pirates and, disguised as Indians, they launch an attack on the boat. Davy and his friends are prepared for them, however, and they wipe them out in a monumental fight, thus bringing peace to the territory. Their mission accomplished, Davy and George take to the trail again while Mike returns to his river kingdom.

It is a Walt Disney presentation, produced by Bill Walsh and directed by Norman Foster, who wrote the screenplay in collaboration with Tom Blackburn.

Family.

"Edge of Hell" with Hugo Haas

(Univ.-Int'l, September; time, 78 min.)

"Edge of Hell" shapes as a moderately entertaining program melodrama, revolving around a professional beggar's devotion to his dog. Unlike most of his other pictures, which emphasized sex and sordidness, Hugo Haas, who once again has taken on the chores of producer, director, writer and star, has given this picture a sentimental quality and has filled it with situations that range from the tender and humorous to the vicious and tragic. The action, however, is slow-paced, with Haas, as the beggar, frequently going into philosophical discourses that may be appreciated more by class audiences than by the general run of movie-goers. The same may be said for the tragic ending, which has both Haas and his dog dying after being separated by poverty:—

Haas is a former actor who had become a professional beggar with the invaluable assistance of Flip, his trick dog, to whom he is extraordinarily devoted. Despite his poverty, he enjoys life and is both confidante and adviser to the tenants in a rooming house, where he occupies a bare base-

ment apartment. He gets an opportunity to earn some money when Jeffrey Stone, a friendly chauffeur, induces John Vosper, his wealthy employer, to invite Haas and Flip to entertain at his little grandson's birthday party. The child is so delighted with Flip that Vosper offers to buy the dog for \$500, but Haas refuses even to consider the offer. Loaded down with platters of food and bottles of liquor given to him by Vosper, Haas throws a party for his rooming house friends and invites also all the hobos he knows. During the festivities, he tells Ken Carlton, a loafer, about the \$500 offer for Flip. In the course of events Haas' health fails and he is compelled to quit his begging activities. Both he and the dog get weaker and weaker from hunger as his meager funds run out, and the situation grows even more desperate when he is forced to vacate the basement apartment for non-payment of rent. Unwilling to have Flip suffer, he takes the dog to Vosper's mansion and broken-heartedly leaves him there. Carlton, believing that Haas had collected \$500 for the dog, follows him and with the aid of a waterfront hoodlum attempts to rob him. The two beat him savagely when they find that he has no money. The injuries and the loss of his dog are too much for Haas, and he loses his will to live. He drags himself wearily to a hobo "jungle," where he dies among his friends. At the same moment, Flip, who missed his master and who had refused to eat any food in his new home, passes away, too.

Hugo Haas wrote the screenplay and produced and directed it.

Best suited for adults because of several sex situations involving female roomers.

"He Laughed Last" with Lucy Marlow, Frankie Laine and Richard Long

(Columbia, August; time, 77 min.)

A good program picture. Photographed in Technicolor, it is a gangster-type melodrama with the accent on comedy, centering around a pert and pretty nightclub entertainer who becomes the head of a gangster mob when an underworld czar wills her his entire fortune, including control of sundry illicit enterprises. The action is fast-moving, and the comedy situations are plentiful. Most of the laughs stem from the fact that the heroine is engaged to an honest young cop who frowns upon her inheritance, and from the frustrated efforts of the mob's number two man to wrest control away from her. Lucy Marlow does very good work as the "lady gangster," and amusing portrayals are turned in by Alan Reed, as her benefactor, and Jesse White, as the frustrated "number two" man. Several entertaining musical numbers are worked into the proceedings, including a few songs by Frankie Laine, who plays the part of Miss Marlow's bodyguard:—

Reed, a millionaire underworld czar, loves to play practical jokes. The butt of most of his jokes is White, who yearns to replace Reed and hires a Chicago killer to machine-gun him. Before drawing his last breath, Reed arranges for one final practical joke: he draws up a will that leaves everything to Lucy, in whom he had a genuine fatherly interest, thus cutting out White. When Reed dies and the will discloses that Lucy had inherited his holdings, White is livid with rage. Richard Long, Lucy's policeman-boyfriend, demands that she refuse the inheritance, but loving luxury she refuses to do so and is not too disturbed when the newspapers refer to her as Reed's successor. Her quarrel with Long leads to a break, but she heeds his advice and orders Florenz Ames, the mob's lawyer, and Frankie Laine, her chief aide and singer at the Happy Club, to sell all her illicit enterprises and to concentrate on her legitimate business — the Happy Club. To get control of Lucy's holdings, White sees to it that Anthony Dexter, a handsome tango dancer celebrated for his way with women, is hired as her dancing partner in the club. Lucy falls for his charm, but she knocks him cold when he tries to get too romantic. More furious than ever when this move through Dexter fails, White, upon

learning that Reed's will stipulated that his fortune should go to a certain orphanage if Lucy should come to some unseemly end, buys up the orphanage and lays plans to dispose of Lucy. He and his goons kidnap Lucy and prepare to kill her in the darkened night-club, but their scheme is foiled by the timely arrival of Long and Laine, who succeed in overpowering them when a spotlight suddenly flashes on and blinds them. As Lucy looks toward the spotlight booth and wonders who could have helped her, Reed's booming voice echoes through the empty cafe. Years later, Laine is shown operating the club as a legitimate restaurant, with Lucy and Long, accompanied by their four children, as his frequent dinner guests.

It was produced by Jonie Taps and directed by Blake Edwards from his own screenplay, based on a story by himself and Richard Quine.

Harmless for the family.

"I've Lived Before" with Jock Mahoney, Leigh Snowden and Ann Harding

(Univ.-Int'l, September; time, 82 min.)

In view of the wide publicity given to "Bridey Murphy," a picture based on the reincarnation theme was inevitable and this program drama is the first to take advantage of the current interest in the subject. Properly exploited, it might do fairly well at the box-office. The picture has been produced skillfully, and even though the action is slow in that the story unfolds by talk rather than by movement, it holds one's attention by reason of the fact that the spectator takes a curious interest in the proceedings, which revolve around a present-day airline pilot who finds reason to believe that he is the reincarnation of a World War I flyer whose plane was shot down in flames over France. Jock Mahoney turns in a credible performance in the leading role, as do the other principal characters, particularly John McIntire, as the physician who handles Mahoney's case. There is no comedy relief, but there are some spots where the dialogue causes unintended laughter:—

Just before he takes off on a flight from Chicago to New York, Mahoney notices Ann Harding, a middle-aged passenger, who looks familiar to him. As he prepares to land the plane in New York, he suddenly imagines himself in a World War I aerial dogfight and pushes the big transport into a steep dive. Jerry Paris, Mahoney's co-pilot, is compelled to knock him unconscious to keep the plane from crashing. When Mahoney comes to in a hospital, he tells McIntire, the hospital's psychiatry chief, that he is Lt. Peter Stevens, an American World War I pilot, who had been shot down by two German planes. He cannot understand why he is still alive and, in response to a question, names the date as April 29, 1918. He comes out of his state of regression when he is visited by Leigh Snowden, his fiancée. On the following day, when he tells a board of investigators what happened, they think that he is insane. Nevertheless, he believes that he has been reincarnated and escapes from the hospital to try to prove his contention. He calls on Leigh, who is thoroughly skeptical of his belief, even when a message from the Veterans Administration confirms that Stevens had been killed in a dogfight on the date named by Mahoney. Recalling that Miss Harding had appeared familiar to him, Mahoney visits her in Philadelphia and discovers that she had been engaged to marry Stevens at the time of his death. Distraught at this raking up of cherished memories, Miss Harding asks him to leave her house. Convinced by McIntire that Mahoney is suffering from a mental illness that could prove serious, Leigh goes to Philadelphia and prevails on Miss Harding to meet with Mahoney in McIntire's office to help rid him of the belief that he is reincarnated. At the meeting, Miss Harding is hostile at first, but she is shocked beyond belief when Mahoney correctly answers a series of queries that could have been known only by herself and her dead sweetheart. She happily declares that the soul of the man she loved had not perished. McIntire is still skeptical, but he tells Leigh

and Mahoney to believe whatever their heart tell them is true.

It was produced by Howard Christie, and directed by Richard Bartlett, from a screenplay by Norman Jolley and William Talman.

Morally unobjectionable, but best suited for mature audiences.

"High Society" with Bing Crosby, Grace Kelly, Frank Sinatra and Celeste Holm

(MGM, August; time, 107 min.)

Lavishly produced and photographed in Technicolor and VistaVision, this remake of "The Philadelphia Story" is a highly enjoyable sophisticated comedy with music. The picture's fine entertainment values, coupled with the drawing power of the star-studded cast, undoubtedly will make it the top box-office winner it deserves to be. Centering around a somewhat confused society divorcee who gets herself into amusing complications on the eve of her second marriage, the story, which has been brought up to date and given a Newport, R.I., locale, retains all the sparkling dialogue of the original and is further enhanced by the pleasing Cole Porter songs, which are put over in effective style by Bing Crosby, Grace Kelly, Frank Sinatra and Celeste Holm, individually and together, aided by Louis "Satchmo" Armstrong and his band. The direction is expert and the acting of the entire cast is fine. Being a sophisticated story, it will have a special appeal for class audiences, but the masses should enjoy it equally well, for it has plentiful human appeal, comedy and romance:—

Grace, beautiful and headstrong former wife of Crosby, a debonair sportsman and songwriter, prepares for her marriage to John Lund, a serious-minded gentleman, who is quite the antithesis of the happy-go-lucky Crosby. Lydia Reed, Grace's young sister, makes it plain that she does not like Lund and that she prefers Crosby, who lived on an adjoining estate. On the day before the wedding, Crosby manages to join Grace and her mother (Margalo Gillmore) for lunch just as Sinatra, a reporter, and Celeste Holm, a photographer, arrive to cover the wedding for *Spy Magazine*. Neither Sinatra nor Celeste knew that their editor had obtained permission to cover the event from Louis Calhern, Grace's uncle, in return for suppressing a scandalous story about Grace's father (Sidney Blackmer) and a comely dancer. Grace resents the presence of Sinatra and Celeste and tries to make fools of them but, she does not succeed; instead, she starts thinking about herself and about what Crosby, who still loved her, had said was wrong with her—that she needed to be humanized, to be more tolerant of the frailties of others. At a large party given on the eve of the wedding, Grace reacts against Crosby's accusations by drinking more champagne than she should. She becomes tipsy and sneaks away from the party with Sinatra, who, too, had more than his fill. Both get a little romantic and kiss, and Grace, to cool off, plunges into the swimming pool. As Sinatra carries the soaked and unconscious Grace back into the house, he runs smack into Crosby and Lund, who were searching for her. Lund, of course, suspects the worst even though Crosby assures him that the incident was harmless. On the following morning, just before the wedding takes place, Grace is unable to remember anything, but she, too, suspects the worst and is disturbed. Lund berates her for her behavior and prepares to call off the wedding, but when Sinatra assures all concerned that nothing serious had happened, Lund condescendingly assures Grace that he is willing to forgive. By this time, however, Grace does not want him, and she comes to the realization that she is still in love with Crosby. She announces to her wedding guests that there had been a change in plans, and walks down the aisle to join the waiting Crosby at the altar.

It was produced by Sol C. Siegel, and directed by Charles Walters, from a screenplay by John Patrick, based on a play by Philip Barry.

Adult entertainment.

The distributors, of course, maintain that the exhibitor is free to fix his own admission price and does, but the fact remains that, by maintaining an artificial product shortage through the release of fewer pictures, and by demanding excessive film rentals, they have the exhibitors over a barrel and are effectively exercising subtle control of admission prices. This situation is slowly but surely changing the motion picture theatre from a "mass" to a "class" entertainment medium, to the detriment of the industry as a whole.

REMBUSCH DENIED FILM PRODUCT

The following was published in the July 17 issue of "Theatre Facts," the organizational bulletin of the Allied Theatre Owners of Indiana:

"Recently, and at approximately the same date, three major sources of motion picture product have been denied to an ATOI member — Syndicate Theatres. The Syndicate circuit is owned by Trueman Rembusch who was formerly President of Indiana Allied for eight years, President of National Allied for two years, and is presently the alternate National Director from Indiana. Rembusch was also one of the leading exhibitor witnesses who gave testimony before the Senate Small Business Committee that has been studying Retailing, Distribution and Fair Trade Practices.

"We know that this office would not be an arbiter acceptable to the film companies in a dispute of this kind between the Distributor and an ATOI member. Nor would it be possible to set forth the entire evidence of the controversy in this bulletin. But this Association cannot remain disinterested if any one of its members is treated differently than other exhibitors only for the reason that they are a leader, or take an active part in Association affairs. Or if they are discriminated against because they were willing to give testimony before a Committee of the United States Senate studying conditions in the motion picture industry. Minus the details, we are advised of these circumstances in the dispute:

"1. For many years Syndicate Theatres did business in the same manner as thousands of other theatres throughout the territory and the country: following the playdate of high percentage 'policy' pictures settlement according to contract terms was postponed until some satisfactory adjustment in line with the box office results of the picture was arrived at in negotiation with the distributor. In some cases it took weeks or months to agree on final settlement terms.

"2. Shortly following the Senate Hearings, Paramount, Universal and Columbia shut off all service to Syndicate Theatres and threatened suit for payment according to contract. In some cases this was only the matter of a few days after completion of the engagement. In some cases the amount in dispute was only a few hundred dollars, even though Syndicate Theatres had paid many thousands of dollars in film rentals since the beginning of the year.

"3. We have heard of no other instances where suit has been threatened or all service stopped in a reversal of a policy which has been an accepted way of doing business for very many years in a great number of situations.

"The above circumstances most certainly demand some explanation in order to avoid the conclusion that Syndicate Theatres is the subject of retaliation be-

cause of Rembusch's activity in organization. Unless every exhibitor does all he can to make sure that this is not the case, it will be almost impossible in the future to get any individual to give of his time and effort in causes for the welfare of all exhibitors. This is what each ATOI member can do: Write to Senator Homer E. Capehart and to Senator William E. Jenner urging them to contact the members of the Senate Small Business Committee and carefully examine the facts in the charge of Trueman T. Rembusch, a witness before the Subcommittee on Retailing, Distribution and Fair Trade Practices, against Paramount, Columbia and Universal of retaliation. Such a letter does not require you to be a judge as to whether this is so or not; it does not require that you take such a position with your Senator. But the letter will ask that thoughtful examination be given so that no exhibitor is being made, or can be made, the object of retaliation because he has had the courage to speak out in behalf of his branch of our industry. Letters should be addressed to Senate Office Building, Washington, D.C."

MAKING GOOD ON A PROMISE

Shortly after he purchased RKO from Howard Hughes one year ago, Thomas F. O'Neil, president of the company, stated at a press conference that the main objective of the new management would be the restoration of the company as a major producer and distributor of theatrical films.

That O'Neil is well on his way toward attaining that objective is evidenced by the fact that the studio now has about 1,900 employees, the largest number working on the lot in eleven years, with five pictures currently before the cameras, including "I married a Woman," "Bundle of Joy," "The Day They Gave Babies Away," "The Young Stranger" and "Run of the Arrow." Additionally, the studio's film editing department is now preparing six productions for release, and a total of 21 screenwriters are working on 17 forthcoming properties.

Meanwhile the company has announced a sales drive that will begin August 31 and run for 16 weeks. Among the top productions it will release during the drive are "The First Traveling Saleslady," "Back from Eternity," "Tension at Table Rock," "Beyond a Reasonable Doubt," "Public Pigeon Number One," "Run of the Arrow," "Bundle of Joy" and "The Brave One."

This boom in production and sales activities at RKO is indeed gratifying news for exhibition, and it is an indication that the company had finally been blessed with a level-headed leadership that is fast enabling it to resume the significant role it has heretofore played in production and distribution.

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CONGRESS PASSES TAX EXEMPTION BILL

The joyful news this week is that both the Senate and the House of Representatives have passed an amended version of the King amusement tax exemption bill and have sent it to the White House for Presidential action.

The bill agreed upon by both the House and Senate cancels the 10 per cent amusement tax on admissions costing 90 cents or less. The tax, however, will continue to apply to the full amount of admissions that are more than 90 cents. In short, there would be no tax on admissions up to 90 cents, but if the admission price is, say, \$1.00, a tax of 10 cents would apply.

The speed with which this bill was pushed through Congress, in spite of the fact that it was rushing toward adjournment by the end of this week, is nothing short of remarkable, and is a great credit to the COMPO tax repeal committee headed by Robert J. O'Donnell and Robert W. Coyne, whose herculean efforts brought about this seemingly impossible accomplishment.

On Saturday (21), the House, on a voice vote, passed its modified version of the King Bill, which provided for elimination of the amusement tax on admissions up to one dollar. On Tuesday of this week, the Senate Finance Committee unanimously voted to tone down the House-passed bill so that the tax exemption would apply to admissions of 90 cents or less.

In cutting the House-approved exemption to the 90c figure, the Committee felt that the loss in tax revenue to the Government would be between \$55,000,000 and \$60,000,000 annually, as compared with an estimated \$70,000,000 under the one dollar exemption figure. The Committee also felt that this reduction possibly would serve to remove Treasury Department opposition to the bill.

On Thursday, the full Senate approved the bill by voice vote, and the House rapidly accepted the Senate version.

The bill is now on the President's desk, awaiting his approval or veto. The President, of course, has gone on record as being opposed to any tax cuts this year, but he may give favorable consideration to this bill in view of the fact that it was passed by Congress on the basis of emergency relief for thousands of hard-hit movie theatres. Another reason to hope that the President will sign the bill is the fact that Federal revenues this past fiscal year not only resulted in a balanced budget but also in a huge surplus. Not to be discounted in the hope that the President will act favorably on the bill is the fact that neither the

Administration nor the Treasury Department made any determined effort to stop the favorable Congressional action.

Whichever way the President acts on the measure, however, there is no question that the industry has scored a major victory in inducing Congress to pass the bill. It is a great achievement, and the industry as a whole owes a sincere vote of thanks to O'Donnell and Coyne for the untiring manner in which they organized and directed the effective tax campaign.

SILENCE IS NOT GOLDEN

Last week the trade papers, including this one, fully reported the charge made in the organizational bulletin of the Allied Theatre Owners of Indiana that Syndicate Theatres, Inc., which is owned by Trueman T. Rembusch, a former president of both National Allied and the ATOI, had been denied product by Paramount, Universal and Columbia.

Rembusch, it will be recalled, is one of the exhibitor witnesses who appeared at the recent hearings before the Senate Small Business Subcommittee and offered strong testimony in opposition to current sales practices and sales policies.

The ATOI bulletin clearly implied that Rembusch is being denied product by these three companies without just cause, and it stated that some explanation was in order to avoid the conclusion that Rembusch is the subject of retaliation because of his testimony before the Subcommittee. Officials of the three companies involved have ignored the serious charges made by the ATOI and have made no effort to reply.

Commenting on this matter, the July 23 issue of *Film Bulletin* expressed the following viewpoint, with which HARRISON'S REPORTS fully concurs:

"Plainly, the implication contained in the (ATOI) bulletin is that the three companies named are retaliating against the Indiana independent for his outspoken criticism of their policies before a Congressional body. If this contention is supported, there can be little doubt that our entire industry will be smeared with the charge of employing strong-arm tactics in dealing with anyone in the ranks who refuses to submit to dictated policies. This imputation should be avoided, by all means.

"A famous German philosopher once said: 'One man's word is no man's word; we should quietly hear both sides.' Allied Theatre Owners of Indiana have spoken; Paramount, Universal and Columbia owe it to the industry at large, as well as to their own reputations, to answer the allegation fully."

"Miami Expose" with Lee J. Cobb, Patricia Medina and Edward Arnold

(Columbia, August; time, 73 min.)

This program gangster melodrama should give fairly good satisfaction wherever such pictures are enjoyed. Revolving around a gangster outfit that seeks to bring legalized gambling into Florida, and around a police lieutenant who thwarts their plans, the story unfolds along formula lines and is marked by several gangster-type killings before the culprits are brought to justice. It is a creaky tale at best, and one anticipates most of the situations, but those who are not too concerned about the familiarity of a story should find it interesting and exciting. The direction and acting are satisfactory, if not distinctive:—

When a Miami police captain is killed while investigating the murder of a gangster, the investigation of the two crimes falls to police lieutenant Lee J. Cobb, who learns that the slain gangster was connected with Michael Grainger, a top racketeer living in Havana. He learns also that the killing had been witnessed by Patricia Medina, the victim's seductive wife, who had fled to the protection of Grainger, who long had admired her. Cobb goes to Havana and, with the cooperation of the local police, takes Patricia into protective custody and cleverly uses her in a way that compels Grainger to reveal that his aide's murder was brought about by Alan Napier, a suave Florida vice operator, who was attempting to bring legalized gambling to the state, and who was using Edward Arnold, a crooked politician, to black-mail leading citizens into backing the required legislation. This plan conflicted with Grainger's illegal gambling interests, and a gang war was in the offing. Cobb dissuades Grainger from seeking immediate revenge against Napier. While flying back to Miami with Cobb, Patricia is poisoned by one of Napier's henchmen to insure her silence. She recovers in a hospital, but Cobb, to draw Napier out into the open, announces to the newspapers that she is dead. He then arranges for Patricia to hide out in a secluded Everglades cabin, accompanied by Eleanore Tanin, his fiancée, and Harry Lauter, another officer. In the complicated events that follow, a balking prominent citizen is shot dead by a Napier henchman for refusing to cooperate and Cobb arrests Arnold for the crime, even though he knew he was innocent. He uses the occasion, however, to permit Arnold to "inadvertently" learn that Patricia is alive. Arnold quickly gives this information to Napier, who dispatches his henchmen to the cabin to kill her. While the gangsters are caught in the trap set for them, Arnold has a falling out with Napier and murders him. With all those involved either killed or arrested, the romantic ending has Cobb preparing to marry Eleanore, while Patricia, turning over a new leaf, falls in love with the officer protecting her.

It was produced by Sam Katzman, and directed by Fred F. Sears, from a story and screenplay by James B. Gordon. Adult fare.

"Run for the Sun" with Richard Widmark, Jane Greer and Trevor Howard

(United Artists, August; time, 99 min.)

Considerable suspense and adventure is offered in this taut chase melodrama, which has been photographed in Eastman color and Superscope, with prints by Technicolor. The first few reels, which deal with a girl reporter's efforts to find out why a famous novelist-adventurer had gone into seclusion in a tiny Mexican village, is somewhat slow-paced, but it picks up speed and excitement when both become involved in a plane crash that leaves them stranded in a remote jungle area, where they become the prisoners of two war criminals who attempt to dispose of them lest they reveal their secret hideout. Their flight from the criminals, the long chase through the jungle and their eventual escape in the villains' plane are filled with many exciting and thrilling situations, the kind that should go over well with the lovers of adventure films. For what the picture has to offer, however, the running time is overlong and could stand some judicious cutting:—

Jane Greer, a news magazine reporter, is assigned to a remote Mexican village to get the lowdown on why Richard Widmark, a famed writer-adventurer, had gone into seclusion there and had discontinued his writings. She meets up with Widmark and, keeping her purpose a secret, learns that an unhappy marriage had left him disillusioned and without a desire to write. She falls in love with him and decides to give up the assignment. As she prepares to leave the village, Widmark offers to fly her to Mexico City in his

plane. A magnetized notebook in her handbag causes a sharp change in the compass heading and, as a result, Widmark flies off course, runs out of gas and is forced to make a crash landing in the jungle. There, they are rescued by Trevor Howard, an Englishman, and Peter Van Eyck, a Dutchman, who lived in a remote hacienda and claimed to be studying ancient civilizations. Widmark and Jane find reason to become suspicious of their hosts, despite their cordiality, and they soon uncover the fact that Howard is a British traitor who had made propaganda broadcasts for the Nazis during World War II, and that Van Eyck was a German war criminal. Both were hiding out to escape trial and punishment, and they make it clear that Jane and Widmark must remain their prisoners to keep them from revealing their hideout. The two manage to escape from the carefully guarded hacienda and flee into the jungle. They head for the coast, hotly pursued by the criminals and a pack of dogs. The exhausting chase lasts for several days, and through a series of ingenious schemes Widmark succeeds in outwitting his pursuers and finally killing them in a climax that has him and Jane, by this time deeply in love, escaping to safety in the villains' plane.

It is a Russ-Field production, produced by Harry Tatelman, and directed by Roy Boulting, who wrote the screenplay in collaboration with Dudley Nichols, based on Richard Connell's "The Most Dangerous Game."

Family.

"These Wilder Years" with James Cagney, Barbara Stanwyck and Walter Pidgeon

(MGM, August; time, 91 min.)

A good human interest drama, centering around the efforts of a multi-millionaire to locate his 20-year-old illegitimate son, whom he had denied fathering, so that he could give the young man the love of a father as well as all the advantages that wealth can bestow. Told in a frank manner but with good taste, the story offers much human appeal, not only in the desire of the millionaire to right his wrong, but also in the opposition he meets from the understanding supervisor of an adoption home, who refuses to give him any information in order to protect the happiness of both the boy and his foster parents. Sensitive performances are turned in by James Cagney, as the remorseful father, and Barbara Stanwyck, as the kindly and dedicated head of the adoption home. There is considerable emotional appeal in the situation where Cagney, after losing a legal battle with Miss Stanwyck, is brought together with his son through her understanding efforts and comes to the realization that neither his millions nor his belated interest in the young man could make him any happier than he is. The ending, which has Cagney adopting a young unwed mother and her baby, is tender and touching:—

Filled with remorse for having denied the paternity of a son born out of wedlock twenty years previously, Cagney, a self-made steel tycoon, returns to the town of Buffton, where he had attended college, and visits the adoption home supervised by Miss Stanwyck in an effort to learn the whereabouts of his son. When she refuses to give him any information, and he is unable to trace the boy by his own efforts, Cagney enlists the aid of Walter Pidgeon, his lawyer, who finds a loophole in the adoption laws and tries to compel Miss Stanwyck to disclose the whereabouts of Cagney's son on the basis that he (Cagney), by not being advised when the child had been placed for adoption, had been deprived of his legal rights. The case is thrown out of court, however, when Miss Stanwyck produces an affidavit signed by Cagney twenty years previously, denying that he was the father of the child. Cagney accepts the court defeat gracefully, and Miss Stanwyck, realizing that his intentions were well-meaning and sincere, arranges with the son (Don Dubbins) to meet Cagney and makes himself known to him. The brief meeting is awkward but cordial, and when the young man informs Cagney that he is happy with his foster father who had made him a partner in a successful printing business, Cagney realizes that he can do nothing to make the boy any happier. They part in warm fashion, each feeling better for having met the other. Before taking his leave from Buffton, Cagney not only arranges to build a much-needed extension for the adoption home, but he tries to make up for his past mistake by adopting Betty Lou Keim, a 16-year-old unwed mother, and her baby.

It was produced by Jules Schermer, and directed by Roy Rowland, from a screenplay by Frank Fenton, based on a story by Ralph Wheelwright.

Adult fare.

"Huk!" with George Montgomery and Mona Freeman

(United Artists, August; time, 84 min.)

A fair program adventure melodrama, photographed in Eastman color. Centering around a young American engineer who returns to the Philippines to claim a sugar plantation left to him by his father only to become involved with a hostile tribe of "Huk" guerillas, who sought to overthrow the government, the story is somewhat on the fanciful side and, as such, will appeal primarily to the indiscriminating action fans, for the numerous battles with the Huks are hectic and spectacular, even if the heroics are hardly believable. The action has been shot against interesting Philippine backgrounds, and the native players who impersonate the fierce-looking Huks are impressive. The direction is competent, and the leading players adequately meet the demands of their stereotyped roles:—

George Montgomery, an adventurous American, returns to Paoli, an island in the Philippines, to claim a sugar plantation left to him by his father, who had been killed by the Huks, one-time guerilla fighters now bent on destruction and violence. He is met in Manila by John Baer, his boyhood pal, whose father, James Bell, managed the plantation, and by Mona Freeman, Baer's attractive wife. Having been on unfriendly terms with his father, Montgomery admits that he has no interest in avenging his murder and seeks to sell the plantation to the highest bidder, but he changes his mind when he is attacked by a maddened Huk and kills him in self defense. To avenge this killing, the Huk forces launch a series of attacks on the plantation and kill Bell in the process. Their overwhelming forces prove too much for the island's weak defenses, and the entire population of whites and natives are forced to evacuate aboard a ship bound for Manila. The vessel is pursued by a Huk armada of outrigger canoes, and one of the Huks, disguised as a crew member, sets off a dynamite blast that disables the ship. Montgomery takes command of the situation and holds back the main force of Huks by spilling barrels of oil into the sea and igniting an inferno that envelops the canoes. Baer is killed during the battle, which ends with the timely arrival of the militia, enabling survivors to swim to the Paoli shore. Mona, now a widow but having learned to love Montgomery, joins him in an effort to build a new and better life on the plantation.

It was produced by Collier Young, and directed by John Barnwell, from a screenplay by Stirling Silliphant, based on his own novel. Family.

"The Ambassador's Daughter" with Olivia de Havilland, John Forsythe and Adolphe Menjou

(United Artists, September; time, 102 min.)

Although the pace is a bit too slow at times, this frothy romantic comedy should give pretty good satisfaction to the general run of audiences. Photographed in CinemaScope and Technicolor, it offers an amusing story about a romance-hungry soldier who falls in love with the U.S. Ambassador's daughter while on leave in Paris without realizing that he is being made a guinea pig in connection with a Congressional investigation concerning charges of misconduct by American soldiers overseas. The action is filled with bright dialogue and good comedy situations, most of which stem from the fact that the hero thinks that he is pursuing a French model while the heroine misunderstands certain innocent happenings because they conform to rumors about how GIs take advantage of girls. Olivia de Havilland and John Forsythe are good in the leading roles, as are Adolphe Menjou, as an all-knowing Senator, Myrna Loy, as his understanding wife, and the late Edward Arnold as the U.S. Ambassador to France. It is Tommy Noonan, however, as Forsythe's distressed buddy, who gets the most laughs because of his inability to tip off Forsythe; he has a fine knack for comedy and steals practically every scene in which he appears. The photography is good, and the actual Paris backgrounds highly interesting:—

Sent to Paris to investigate charges of GI misconduct, Menjou confers with Arnold and with Minor Watson, commanding general of the U.S. troops in Europe, while Olivia takes Myrna on a tour of the city. Later, all attend a charity fashion luncheon, including Francis Lederer, a defunct Polish nobleman, who was engaged to marry Olivia. Forsythe and Noonan, two GIs, crash the affair and Forsythe is attracted to Olivia, one of the socialite models, who adopts a French accent to tease him. Unaware that they had crashed a charity affair, the two soldiers create a disturbance

when they are confronted by a fabulous check, but Olivia solves the situation by having their bill transferred to her father's check. When Menjou insinuates that a girl like Olivia wouldn't be safe with a soldier like Forsythe, she takes exception and offers to prove her point by making a date with him, despite the objections of her father and fiancé. Leading Forsythe to believe that she is a French model, she arranges a date with him. They have an evening of revelry, and by the time it is over both are in love. Meanwhile Noonan had been taken into custody by Myrna and brought to the embassy, where his tongue is loosened by champagne and he reveals the ruses used by soldiers to romance the French girls. When Olivia returns and relates her experiences, she is shocked to learn that some of the things he said and did coincided with the ruses disclosed by Noonan. On the following day, Forsythe sees Olivia with Menjou, and misunderstanding her efforts to make him purchase a fashionable gown for Myrna, believes that he is her "sugar daddy." This misunderstanding, coupled with Olivia getting the false impression that Forsythe sought to lure her to his room, leads to a break between them. In the end, however, Myrna patches up the romance while Lederer gracefully bows out of Olivia's life.

It was written, produced and directed by Norman Krasna. Family.

"The Bad Seed" with Nancy Kelly and Patty McCormack

(Warner Bros., no rel. date set; time, 129 min.)

This reviewer cannot recall a picture that left him with as bad a taste as this one. Morbid people with sadistic instincts may find a certain fascination in it, but the general run of movie-goers will in all probability find it too decidedly unpleasant to be considered entertainment, for the story, which is based on the controversial play by Maxwell Anderson and the novel by William March, centers around the homicidal activities of a calculating 8-year-old girl who commits several murders without the slightest remorse, and drives her distraught mother to attempt suicide. It is more like a photographed stage play than a motion picture, for it is all talk and no action, with much of the dialogue concerned with psychiatry and heredity. The acting is outstanding, with Patty McCormack, as the innocent-looking but coldblooded little murderess, so effective in her disagreeable role that one feels like strangling her. Nancy Kelly, too, is highly effective as the distraught mother, and so is Eileen Heckart as the bereaved and alcoholic mother of a little schoolboy, one of the murder victims. The excellence of the direction and the acting, however, cannot overcome the fact that the subject matter, though different, is harrowing and thoroughly distasteful.

Briefly, the story depicts Patty as a model, well-behaved child, adored by Miss Kelly, her mother, and William Hopper, her father, an Air Force colonel recalled to duty in Washington. Just before attending a school picnic, Patty shocks her mother by complaining that a schoolmate won a penmanship medal, which she thought she deserved to win. The picnic comes to an abrupt end when the winner of the penmanship prize drowns under mysterious circumstances. Patty's failure to be emotionally upset over the little boy's death disturbs her mother, and as fragmentary details of how the child had met death become known to her, she is horrified to find reason to suspect that Patty had committed the murder. Her discovery of the penmanship medal in Patty's possession, and her surprising the child as she tries to dispose of a pair of metal-cleated shoes that figured in the murder, convinces Miss Kelly that Patty has committed the crime. She not only forces the child to confess, but also gains an admission that, months earlier, she had caused the death of an old woman. Although completely overwrought, Miss Kelly conceals the child's guilt and believes that she had inherited her homicidal tendencies from her maternal grandmother, a notorious killer, who had abandoned Miss Kelly as a baby. When Henry Jones, a dim-witted janitor who constantly quarrelled with Patty, is burned to death in a fire set by the child, Miss Kelly, no longer able to stand the strain, gives Patty an overdose of sleeping pills and shoots herself. Patty is saved by quick medical treatment, and Miss Kelly survives the attempted suicide. While her mother recuperates in the hospital, Patty makes a midnight visit to the spot where she had drowned her schoolmate and tries to recover the medal her mother had disposed of to cover up evidence of her guilt. A sudden bolt of lightning strikes her dead.

It was produced and directed by Mervyn LeRoy, from a screenplay by John Lee Mahin. Strictly for adults.

"Raw Edge" with Rory Calhoun, Yvonne de Carlo and Mara Corday

(Univ.-Int'l, September; time, 76 min.)

A rough and rugged outdoor melodrama, photographed in Technicolor. As an entertainment, however, it is best suited for adult audiences, for the story, which takes place in a lawless territory where a widow belongs to the first man who claims her, is on the seamy side, and the action, aside from the fighting and shooting, is lusty and lurid, with the heroine, as well as a pretty Indian widow, constantly placed in situations in which they have to battle for their honor. The direction is competent and so is the acting, although there are moments when some of the players tend to "chew the scenery." The outdoor backgrounds and the color photography are impressive:—

Riding into the Oregon territory to visit Jack Golenor, his brother, and Mara Corday, his Indian wife, Rory Calhoun learns that his brother had been lynched by a gang headed by Herbert Rudley after being falsely accused of assaulting Yvonne de Carlo, Rudley's wife. Rudley, a powerful landowner who governed the area like a feudal baron, had ruled that a widow goes to the first man who claims her, and in that way Mara had become the unwilling wife of a Rudley henchman. Determined to avenge his brother's murder, Calhoun sets out for Rudley's ranch. He is helped by Rex Reason, a gambler, who wanted Rudley killed so that he may claim Yvonne. Emile Meyer and Neville Brand, his son, two other gang members, want Rudley killed in order to take over his extensive land holdings. The four men converge on the ranch and maintain an uneasy truce while waiting for Rudley to return. The tension in the house explodes in a bitter fight between Brand and his father, and Yvonne slips out during the confusion. Brand catches up with her and tries to attack her, but she is rescued by Calhoun, who makes Brand flee for his life. Meanwhile Mara, who had escaped back to her people, sees to it that they avenge her treatment by murdering Rudley and depositing his lifeless body by his ranch home. This sets off a fight for possession of Yvonne, with Brand, who had returned to the ranch, killing his father after the latter kills Reason. The ensuing gun battle between Brand and Calhoun ends with Calhoun the victor. He prepares to take his leave, by Yvonne, having fallen in love, willingly rides off with him.

It was produced by Albert Zugsmith, and directed by John Sherwood, from a screenplay by Harry Essex and Robert Hill, based on a story by William Kozlenko and James Benson Nablo.

Adult fare.

"Dakota Incident" with Linda Darnell, Dale Robertson and John Lund

(Republic, July 23; time, 88 min.)

A pretty good western, photographed in Trucolor and bolstered by cast names that should help to draw other than the regular outdoor fans to the box-office. In addition to a goodly quota of gunplay, hard-riding and fighting with Indians, the story offers some interesting character studies of a group of strangers who find themselves besieged by a band of marauding Cheyennes when their stagecoach is wrecked in a wasteland. The action holds one's interest throughout, and there is considerable suspense and thrills. The direction and acting are competent, and the scenic backgrounds, enhanced by the fine Trucolor photography, are most impressive:—

Included among the strangers waiting for a stagecoach in a frontier town are Dale Robertson, a handsome bank robber, who had just squared matters with two double-crossing partners who had robbed him of his share of a holdup; Linda Darnell, a dance hall entertainer, who sought vengeance on a manager who had decamped with her earnings; Ward Bond, a loud-mouthed Senator who believed that Indian uprisings could be settled with oratory; and John Lund, a wanted bank cashier, who had been blamed for a robbery committed by Robertson and his cohorts. Lund makes it clear to Robertson that he will follow him until he can turn him into the authorities and thus clear his own name. When the stagecoach arrives with a dead driver, indicating an attack by Indians, Robertson volunteers to drive and the others go along, including Regis Roomey, Linda's singing companion, and Whit Bisell, a gold prospector. En route, the stage is wrecked when

a wheel breaks loose, and this disaster is followed by an Indian attack, forcing the small group into a protective gully. There, they make a desperate stand for their lives, through heat and thirst-tortured days and nights, and against bullets, arrows and fevered madness. Only Linda and Robertson survive the carnage, and Robertson mercifully refuses to kill the last survivor of the attacking Cheyennes. In gratitude, the Indian returns and provides them with two horses. With Linda forgetting her desire for vengeance, and with Robertson having had his fill of violence, the two, now deeply in love, set out for California and a new kind of life.

It was produced by Michael Baird, and directed by Lewis R. Foster, from a screenplay by Frederic Louis Fox.

Adult fare.

"Hold Back the Night" with John Payne and Mona Freeman

(Allied Artists, July 29; time, 80 min.)

If your patrons like war melodramas, "Hold Back the Night" should please them, for the action is mostly fast and there are situations where the characters are given ample opportunity to perform heroics. Unfortunately, the story is not outstanding. It is founded mostly on the fate of a bottle of Scotch, carried by John Payne in his gear all through the fighting in Korea; the bottle had been given to him by Mona Freeman, his fiancée, and he had decided to open it only on some special occasion. It is too much to expect that an audience will be touched by the fate of a bottle of Scotch, particularly since the battle scenes are no different from the fighting scenes of most other war pictures. The direction is good and the acting fine. There is very little comedy relief. The photography is sharp:—

During the Pacific campaign of World War II, Payne, a captain in the Marines, had carried with him a bottle of Scotch whiskey, a farewell gift from Mona, then his fiancée but now his wife, to be opened only on some very special occasion. Payne still has the bottle in his gear as he commands the Easy Company of the 7th Marines while they hack their way through Korea almost to the Yalu River. With victory within sight, the men of Easy Company are stunned when an order arrives to retreat. But they have a job to do and Payne explains it to Lieutenant Peter Graves, his executive officer, and Chuck Connors, his top sergeant. On the long march south, the company is to take the west flank in order to protect the retiring main division. The men soon find themselves under constant attack by the enemy. Most are killed and wounded, and trucks and jeeps are destroyed. In due time only 33 men remain out of the entire company, and many of them are casualties. Payne decides that the time had come to pull out his precious bottle of scotch, but when the men learn its history, not even the liquor-loving among them will accept a drink. Payne then assures them that the bottle will be opened when they reach the safety of their own lines. While the men knock out an enemy tank with their last bazooka, Payne is wounded seriously. Connors then takes over command of the small group. Help finally arrives, and a helicopter carries Payne to a hospital. With the men now behind the safety of their own lines, Connors produces Payne's bottle of scotch. The men, however, decide not to open it and to preserve it for Payne.

Hayes Goetz produced it, and Allan Dwan directed it, from a screenplay by John C. Higgins and Walter Doniger, based on the novel by Pat Frank.

Family.

BRIEF REVIEWS

"The Burning Hills," a Warner Bros. release starring Tab Hunter and Natalie Wood, and photographed in CinemaScope and WarnerColor, is a good western melodrama, marked by some of the roughest hand-to-hand battles seen on the screen in a long time. Running time, 94 minutes.

"The Naked Hills," an Allied Artists release, photographed in Pathecolor and starring David Wayne, Keenan Wynn and James Barton, is a fair program outdoor melodrama, centering around the 1849 gold rush days in California. The story is somewhat unpleasant, but those who do not mind a downbeat tone should enjoy it. Running time, 73 minutes.

Full reviews of the above pictures will appear in next week's issue.

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THE SMALL BUSINESS COMMITTEE REPORT

(Last Friday [27], a 91-page report was issued by the Senate Small Business Subcommittee, based on the hearings it held this Spring on motion picture industry trade practices.)

A comprehensive analysis of this report has been issued by Abram F. Myers, board chairman and general counsel of National Allied, whose illuminating opinions are herewith reproduced in full in the belief that they will help the readers of this paper to better understand the meaning and significance of what is contained in the Committee's report.)

The outstanding feature of this very spotty report is the pointed reminder to the film companies that they have "a very real obligation to the independent exhibitors (which) has not been met to the extent that it should" and the eloquent plea that they should now do something about it.

Several times prior to and during the hearings Allied advocated a top level conference between distributors and exhibitors "to consider thoroughly what each branch, each organization and each individual can do to rescue the business from the doldrums."

The Committee's concluding paragraph fits completely into this expression by Allied of a desire that has been voiced by virtually all exhibitor leaders in the past few years. It is to be hoped that this passage will engage the thoughtful attention of those in ultimate authority in the film companies. It reads as follows:

"The Committee cannot over-emphasize the responsibility resting upon the large film companies to do everything in their power to make it possible for independent motion picture exhibitors to continue in business and to realize a fair and reasonable profit. The time is at hand for a mature and objective appraisal by the industry of all factors involved in the exhibition of pictures with the goal in mind of rendering assistance to independent theatre owners so that they may be able to thrive and prosper."

While the Committee rejected for the time being some of the more controversial measures proposed by the exhibitors, the report in its grasp and analysis of industry conditions which led to the foregoing recommendation is excellent. Every independent exhibitor should apply to his Senator for a copy of the report and study it thoroughly. Allied will supply copies to its leaders.

In particular, all exhibitors should read Chapter III (A) which contains a resume of the exhibitors' testimony. Too many exhibitors take for granted the efforts made in their behalf by their leaders. This brief chapter will give them a revealing summary of the splendid presentations by the Allied and T.O.A. leaders. Except for the legislative proposal, which Allied offered only as a last resort, it is believed that true independents will add a hearty amen to all that was said.

Economics of the Business

The Committee evidently felt that Allied's contention in regard to the extraordinary increase in the film companies' net profits coincident with tax relief in 1954 was too hot to handle. It nevertheless set forth in Table III the trend in domestic film rentals from 1946 to 1955 so that the reader might draw his own conclusions. These figures conform to Allied's figures as to net profits and indicate all too plainly the reason for the amazing increase in the latter in 1954 and 1955. Thus domestic film rentals suddenly jumped from \$362.5 million in 1953 to \$418.4 million in 1954 and \$421.9 million in 1955, following tax relief.

The question whether the film companies deliberately confiscated a large part of the 1954 tax relief was not decided, but the distributors made no honest effort to disprove the charge and all figures in the record tend to sustain it.

"The basic reason for the rise in film rentals," says the Committee, "has been the mounting percentages demanded on the better pictures." The Committee then proceeds to point out what every exhibitor knows. "Gone With the Wind" in 1939 set a deadly precedent when it was pre-released on terms calling for 70% of the boxoffice receipts. "In recent years such terms have become common," the Committee said, citing numerous examples. "High percentages are not limited to the large theatres in metropolitan areas, but are often applied even in smaller communities as well." The report sets forth the facts in regard to W. L. Landers, Jr., in Batesville, Ark., a town of 6,500 with three theatres, where almost half of the pictures were rented on percentages ranging from 25% to 50%.

Again the report gives official recognition to what every exhibitor knows:

"The smaller theatres have been the ones to feel most keenly any rise in film rentals because their attendance has fallen the most and their admission prices are not high enough to make up the difference. The big first-run houses have also felt the effect of increased rentals, but they are in a much better position to stand the cost due to higher admission prices and the playing of fewer and better pictures."

"... Furthermore, with the public demanding quality pictures a sellers' market has developed; distributors know exhibitors need their top product to fill their theatres with the result being a demand for higher terms."

The report properly appraises the effect of television on the theatres and takes the film companies to task for making pictures available for broadcasting. "The effect of such sales cannot help but hurt the small exhibitors," says the Committee. "The public is not going to be easily moved to go to the movies when classics such as Loew's and other companies are releasing can be seen in one's own home free of charge." The report continues:

"Exhibitors contend, and with much merit, that these television shows are keeping more and more people away from the theatres and thereby making worse an admittedly difficult situation. Producers, however, show no inclination to alter their television plans regardless of theatre owners' complaints."

Competitive Bidding

"Competitive bidding," the report cites, "has also played a role in higher rentals" ... "There can be little doubt that such bidding, by its very nature, has resulted in higher rent for many exhibitors" ... "This explains why so many exhibitors have complained about competitive bidding and why both Allied and T.O.A. are on record in opposition to it."

While the Committee has with precision traced the history of competitive bidding and branded it for the villain that it is in raising film rentals, it offered no solution of its own and erroneously stated that "the exhibitors have not offered any suggestions as to how this system could be eliminated and still provide for the licensing of pictures without favoritism or discrimination."

Allied in its reply statement quoted from Mr. Reagan's testimony in regard to Loew's alleged efforts to reduce the number of bidding situations by working out divisions of product among contending exhibitors. And it concluded the chapter on this subject with the following suggestion to the Committee which deserved consideration:

"That bidding is a terrible burden is asserted by virtually all exhibitors. The Subcommittee could render a great service to the exhibitors by urging the distributors to discontinue the practice whenever they can safely and fairly do so."

And Allied asked this question:

(Continued on back page)

**"Storm Center" with Bette Davis,
Kim Hunter and Paul Kelly**

(Columbia, September; time, 86 min.)

Although this drama may arouse some public curiosity because its subject matter has stirred up a controversy, it is doubtful if movie-goers will accept it as more than an ordinary program entertainment, slow-moving and too talky. Based on a civil liberties theme, and centering around a "witch-hunt" that results when a middle-aged, small-town librarian refuses to withdraw a subversive book from the library, the story is synthetic. The situations are implausible, the characters unconvincing and words are put into the mouths of little children that would not be uttered by them in real life. It is a "message" picture that seeks to make out a case for freedom of expression, but the effort is ineffective because of a dull script and inept direction:—

Miss Davis, widowed librarian in a small city, is discharged by the city officials when she refuses to remove a subversive book from the shelves on the ground that a taproot of American freedom is involved. Friends come to her defense, but the majority of the people, influenced by the thinking of fearful politicians, shun her as a Communist. The cruelest blow to her is the loss of the love and respect of the town's children, particularly little Kevin Coughlin, who had long been her favorite. Influenced by his bigoted father, who had imbued him with the idea that the library is filled with Communistic books, the youngster turns against Miss Davis. When Paul Kelly, a judge and an old friend, persuades Miss Davis to attend a groundbreaking ceremony for a new library wing, little Kevin publicly denounces her in a fit of hysteria, and many of the shocked townspeople begin to question their own wisdom in joining those who opposed her. Matters reach a climax when little Kevin gives further vent to his hatred by setting the library on fire. The youngster is rescued from the flames, but the incident brings the city officials to the realization that the malevolent fear of Communism had reached a stupid height. They admit to Miss Davis that they had been wrong and persuade her to resume her duties and help rebuild the library.

Julian Blaustein produced it, and Daniel Taradash directed it and wrote the screenplay in collaboration with Elick Moll. Family.

**"The Burning Hills" with Tab Hunter,
Natalie Wood and Skip Homeier**

(Warner Bros., Sept. 1; time, 94 min.)

Good western fare is offered in this melodrama, which has been beautifully photographed in CinemaScope and WarnerColor. The story follows a familiar formula, but it should go over well with the general run of audiences, for it is fast-moving and has plentiful thrills and excitement. Tab Hunter does good work as a young homesteader who becomes the object of a gang pursuit when he sets out to avenge his brother's murder, and Natalie Wood is equally effective as a spirited Anglo-Mexican girl who comes to his aid and wins his heart. A highlight is the brutal hand-to-hand battle between Hunter and Skip Homeier, with a good part of the fight taking place in a raging river. It is one of the best staged fights ever seen on the screen:—

When his brother is killed by henchmen of Ray Teal, a cattle baron who sought to drive settlers out of the territory, Hunter confronts Teal and threatens to seek military aid. Teal pulls a gun and both are wounded in an exchange of shots before Hunter makes a getaway. The dying Teal orders his men, led by Homeier, his son, to track down Hunter and kill him. Hunter keeps ahead of his pursuers, but loss of blood eventually causes him to collapse by an abandoned mine, near the farm home of Natalie, whose father had been killed by Teal and who now lived with a frightened younger brother and lazy elderly uncle. She discovers Hunter and dresses his wounds just as Homeier and the gang appear on the scene. Natalie keeps Hunter hidden in the mine shaft and denies knowledge of his whereabouts when questioned by Homeier. The gang sets up camp near the farm, and Natalie, to evade Homeier's advances and to help Hunter escape, tricks his pursuers into drinking drugged coffee. Hunter makes a getaway and Natalie succeeds in joining him, but both are pursued by the gang before long. After killing two members of the gang in furious encounters, Hunter finally meets up with Homeier and kills him in a showdown battle. It all ends with Natalie and Hunter preparing for a new life together.

It was produced by Richard Whorf, and directed by Stuart Heisler, from a screenplay by Irving Wallace, based on a novel by Louis L'Amour. Family.

**"The Naked Hills" with David Wayne,
Keenan Wynn and James Barton**

(Allied Artists, June 17; time, 73 min.)

There is a certain merit to this program melodrama, which was photographed in Pathecolor, provided your patrons enjoy a story with a downbeat tone. Set in the California gold rush days, it is more or less a character study of a man who spends his life in a quest for gold but who is unsuccessful because of ill-luck and unscrupulous associates. It is an unpleasant tale throughout, and even the romance between the hero and a faithful girl does not seem to lighten it. David Wayne is a pathetic character as the hero, always striving but never succeeding. Jim Backus makes a black-hearted villain, and Keenan Wynn is vicious as his stooge. The color photography is very good:—

Wayne, a young Indiana farmer, goes to California when he is seized by the gold fever. He abandons Denver Pyle, his first partner, and takes up with Wynn, a vicious claim-jumper in the employ of Backus. Within six years, Wayne returns to Stockton, a beaten man but still obsessed with the gold fever. There he meets and marries Marcia Henderson and turns to farming, but it is no use. On the very night his son is born, Wayne heads for the hills with James Barton, another inveterate prospector. Ten years later they make their first gold strike, but Barton meets with an accident and is killed. Wayne returns to Stockton with news of the strike, but Marcia wants no part of him for having abandoned her. Backus, now a banker, advances a few thousand dollars to Wayne and then cheats him out of his claim. Undaunted, Wayne returns to the gold hills once again. Many years later, Wayne, now old and still unsuccessful, returns to Stockton. Marcia and her 20-year-old son open their hearts and home to him, but he vows to resume prospecting with the coming of Spring.

It was written, produced and directed by Josef Shافتel, based on a story by Helen S. Bilkie.

Family.

BRIEF REVIEWS

"Bigger Than Life," photographed in CinemaScope and DeLuxe color, and starring James Mason and Barbara Rush, is a strong dramatic suspense thriller, centering around a schoolteacher who, through self-administered overdoses of cortisone, one of the "wonder" drugs, is transformed from a loving husband and father to a dangerous manic-depressive who abuses his wife and almost murders his little son while under the influence of the drug. It is not a cheerful entertainment, but it is well directed and acted and effectively shows how dangerous the drug can be when used indiscriminately and to excess. The drug industry has taken exception to the picture, and the resultant controversy should, of course, benefit it boxoffice-wise.

"Lisbon," photographed in the Naturama anamorphic process and in Trucolor, and starring Ray Milland, Maureen O'Hara and Claude Rains, is a highly entertaining romantic adventure melodrama, with bright dialogue and good touches of comedy. Featured throughout the proceedings is the popular song "Lisbon Antigua."

Full reviews of the above pictures will be published in next week's issue.

THE SMALL BUSINESS COMMITTEE REPORT

(Continued from back page)

Special Handling of Pictures

In dealing with prereleases, merchandizing engagements and other devices for establishing preferred runs ahead of the regularly established runs, price-fixing, etc., the report is not nearly as clear-cut or as favorable from the standpoint of the exhibitors as the 1953 report.

The current report adopts the Antitrust Division's arguments and views in regard to the technical differences between clearance and availability and contends that illegal clearance is not involved in these practices because the duration thereof rests in the discretion of the distributor and is not written into the contracts. It cites pictures prereleased prior to 1953 and says, contrary to facts shown by the record, that since then no pictures have been distributed in that way. It attempts to distinguish between prereleases and special handling.

One of the most amazing features of the report is the admission, on the one hand, that special handling does increase the waiting time of the subsequent-run exhibitors, and the assertion, on the other hand, that many pictures are played off too quickly, thereby cutting down on attendance. The animadversions on saturation bookings and certain other features of the report will be reserved for special consideration by Allied's board next month. But citing such bookings in justification of the special handling of pictures is the sort of thing that makes one pinch himself to see if he is awake and reading what he seems to be.

But the report soon gets back on the track with the observation that, regardless of the legal question, "the Committee can see no difference, so far as subsequent-run exhibitors are concerned, between a bi-lateral agreement as to clearance and a distributor unilaterally withholding a picture after the merchandizing engagement until it sees fit to release it generally." And it is at this point that the Committee suggests the adoption of the Myers definition of clearance.

However, when it comes to the distributors' price-fixing operations, the report consists of immature burlings which could not have had the careful consideration of the distinguished lawyers on the Committee. One cannot imagine the acute legal mind of Senator Wayne Morse accepting the argument that when a distributor inquires of an exhibitor what admission price he intends to charge, and licenses or withholds the picture depending upon the satisfactoriness of the price cited, that there is not an agreement on that price in the resulting license within the meaning of the provision of the decree which prohibits the film company

"From granting any license in which minimum prices for admission to a theatre are fixed by the parties, either in writing or through a committee, or through arbitration, or upon the happening of any event or in any manner or by any means."

The Antitrust Division

In condoning all that the Antitrust Division has done in the past three and a half years the report goes on to say, in effect, that if exhibitors take a different view they are at liberty to bring private damage suits. This, with all due respect, is an unworthy suggestion. The Sherman Act provides that it shall be enforced by the district attorneys acting under the direction of the Attorney General. The writer of the report must have been familiar with the 1941 report of the Temporary National Economic Committee because he cites it in a footnote. Therefore, he must have known that the severest criticism leveled at the 1940 Consent Decree in that report was that it cast upon the independent exhibitors, the most dependent class in the industry, the burden of enforcing the law.

Most of the violations featured in the exhibitors' testimony are violations of the decrees rather than the basic law. The exhibitors are precluded from initiating actions under the decrees. That job is reserved for the Attorney General. One may well ask, Why do we have an Attorney General if not to enforce the law and the decrees?

In the last three years and a half the Antitrust Division has not taken any court action of any kind to enforce, or even to secure a judicial interpretation of, the decrees. During that time it has instituted two questionable and experimental actions against independent exhibitors. And it employed smear tactics against virtually all exhibitor organizations, including Allied, T.O.A. and S.C.T.O.A., by citing them as "co-conspirators" in the Los Angeles 16 mm. suit. That case was thrown out by the Court, as it deserved to be, and in dealing with the attempt to implicate the exhibitors the Court came pretty close to ridiculing the Department.

The Antitrust Division's refusal to enforce the laws and decrees against the convicted film companies, its persecution of independent exhibitors and its attitude of almost automatic reaction against exhibitor complaints and suggestion, involve a moral question which will survive this report. It engaged the attention of Allied's board at the May meeting and the General Counsel was at that time authorized to compile, publish and disseminate a dossier on the Antitrust Division with a detailed account of its maladministration in so far as motion picture cases are concerned.

This work will now go forward.

Time to Show Good Faith

There is much more to the report such as the recommendation that the Small Business Administration make

loans to theatres, multiple exhibitions, etc., which will be covered in subsequent membership bulletins.

Moreover, there will be an Allied board meeting in August at which all phases of the situation will be considered.

In the meantime, President Shor and the General Counsel have discussed the report over the telephone. They are impressed by the following passages in the report which, they feel, call for immediate action:

"Exhibitors who have been fortunate enough to survive, despite the competition of television and drive-in theatres, are facing the difficulty of obtaining a sufficient number of pictures which have box office appeal. Whereas ten years ago almost any picture would draw well, today's theatre patrons are much more discriminating in their tastes and insist on quality productions. The big showcase theatres, owned for the most part by the five divorced circuits, are able to do a reasonably good business because they show a picture for anywhere from one week up to several months and can therefore be selective in the films which they exhibit. The independent smaller exhibitors are not in such a fortunate position as they do not have sufficient patrons to run a picture of even top quality for more than a few days at most. The total number of pictures available to these small exhibitors is today barely sufficient to meet the demand and many of these pictures simply do not attract large audiences.

"Exhibitors face another difficulty in that while attendance and admission grosses have been going down, the price of pictures has been steadily going up. Film rental in terms of percentage of admission gross has risen in the past ten years from thirty-one per cent to thirty-six per cent. There are several reasons for this phenomenon. The film companies today are concentrating more than ever on making pictures with good plots, writers, stars, directors and producers; this has resulted in the cost of pictures rising astronomically. The rise in production costs has been reflected in distributors' demands for higher film rental. With emphasis on fewer and better pictures which have high box office appeal, distributors know full well they have an advantage over exhibitors who are dependent upon such pictures for survival. In this sellers' market distributors are driving harsher bargains than ever before. Another factor contributing to increased rentals is competitive bidding used in as many as 750 situations, involving more than 2,000 theatres, where two or more competing exhibitors desire the same picture at the same time."

* * *

"The small independently owned motion picture theatres are an important institution in thousands of communities throughout the country. They offer to millions of men, women and children economical and wholesome entertainment. They represent a sizeable investment in capital and offer employment to tens of thousands of people. Despite the growth of television, the public still enjoys motion pictures; the large box office returns of top pictures in recent years proves this point. The smaller theatres can and should continue to play a significant role in the motion picture industry.

"The Committee after having carefully studied the copious testimony and exhibits presented at the hearings this spring, is of the opinion that there is a vital need for a new spirit of cooperation between the various segments of the industry. The producers and distributors have a very real obligation to the independent exhibitors, and the Committee does not feel that this obligation has been met to the extent that it should. The recent release of older pictures by producers for showing on television, which is certain to work a hardship on the smaller theatres, indicates a lack of regard as to the plight of exhibitors.

"The Committee cannot overemphasize the responsibility resting upon the large film companies to do everything in their power to make it possible for independent motion picture exhibitors to continue in business and to realize a fair and reasonable profit. The time is at hand for a mature and objective appraisal by the industry of all the factors involved in the exhibition of pictures with the goal in mind of rendering assistance to independent theatre owners so that they may be able to thrive and prosper."

As pointed out in the beginning of this memorandum, Allied has many times advocated a top level conference to lay a foundation for the kind of cooperation the report calls for. In keeping with the Committee's recommendation, Allied will now renew the suggestion. Formal proposals will be addressed by Mr. Shor to the company presidents within a few days.

"Why cannot all distributors cooperate with the exhibitors in bringing about fair and reasonable division of product among the exhibitors in competitive situations? The business thrived for almost a half century upon such divisions..."

Moreover, Counsel for the Subcommittee was supplied with trade paper clippings showing the favorable reception of this suggestion in exhibitor circles.

War of the Milimeters

Regardless of whether Rube Shor or Trueman Rembusch coined this phrase, it attracted the Committee's attention. The report sets forth the numerous processes in use and in contemplation and makes the following comment:

"Should the film companies decide to make more and more pictures which can be shown only in a few large high-grossing theatres, it could mean disaster for the small local theatres and turn the motion picture industry into truly 'class' entertainment."

This time the Committee followed through with a clear-cut recommendation:

"The Committee in no sense wishes to discourage improvements in the making and exhibition of pictures, but it does feel very strongly that the film companies have a responsibility to continue to make their pictures available in standard size prints, not only for the benefit of the small exhibitors but for the millions of people who cannot afford to attend big theatres and pay advanced admission prices."

Affiliated Circuit Expansion

Allied members have been greatly concerned by the Department of Justice's attitude in cases involving applications by the divorced circuits to build or acquire additional theatres, especially drive-ins. The Antitrust Division insists upon passing upon these in the first instance without notice to the affected independent exhibitors and in those cases where it concludes a hearing should be had, even though it does not oppose the application, it has done no more than agree to release a statement to the trade papers to that effect 10 days in advance of the hearing.

This gives the affected exhibitors virtually no time in which to assemble their facts and arguments and prepare to submit them to the court. And even then an independent exhibitor has no assurance that he will be heard. The Department always makes a spirited opposition to any move on their part to intervene. It will yield no more than to say to the court that it has no objection to the exhibitor being heard as an *amicus curiae*.

The Committee, while condoning the Department of Justice's conduct in these cases, goes on to say:

"Allied recommends that when a divorced circuit applies for permission to buy or build an additional theatre, the Department of Justice notify the independent exhibitors in the area at least sixty days prior to determination or hearings so that such exhibitors will have sufficient time to prepare and submit their facts and arguments on the matter. The Committee feels that such recommendation for pre-notification should be carefully considered by the Department of Justice in order to assure the small exhibitors every opportunity to present their case."

This is gratifying, as far as it goes. But even if the Department of Justice heeds the recommendation the independent exhibitors still will be exposed to danger unless the attitude of the Antitrust Division undergoes a change. The Committee had before it the transcript in a case where the Attorney General's representative actively participated in the hearing in support of the circuit's (Loew's) application, opposing and attempting to beat down the independent exhibitor's claims at every turn. The Court, in its opinion, based its ruling in favor of Loew's largely upon the attitude taken by this Government attorney. Allied expected that the Committee would be shocked by this performance by Government Counsel.

Arbitration

The Committee evidently felt that it must uphold the report made by its predecessor in 1953, favoring all manner of arbitration save arbitration of film rentals. Had the Committee merely relied on the earlier report which, in many respects, was superior to the present one, the conclusion could have been accepted with respect.

In its reply statement Allied said:

"Unless it can be demonstrated that the current arbitration draft will aid measurably in the solution of the present-day problems described by the exhibitor witnesses, it is, in Allied's view irrelevant. The distributor witnesses made little or no attempt at such a demonstration."

Now it can be added that while the Committee praises arbitration sans film rentals, it also fails to point out any substantial benefit to hard pressed exhibitors flowing from such a system. Allied has always conceded that arbitration probably would work in clearance cases but insisted that clearance within the ancient definition no longer exists. The waiting time that is hurting the independents is not written into the contracts of prior-run exhibitors. The Committee recognized the validity of this point and recommended that the so-called Myers definition, which was contained in the 1953 draft and omitted from the current draft, be reinstated.

The Myers amendment would add to the distributors' definition of clearance as the waiting time provided in contracts, the following words:

"or which regularly occurs between prior and subsequent runs in competing theatres in the absence of any express contract provision describing the same."

Austin Keough of Paramount in 1953, when the present tense in which the amendment was couched was apt, conceded that this would permit the waiting time caused by prereleasing to be arbitrated. It might require some modification to be effective today.

On the question of arbitrating film rentals the Committee offers as a chief criticism of the proposal the assertion that it is "one-way" arbitration. It attempts to justify the distinction between arbitration of film rentals and the other kinds of arbitration outlined in the draft on the ground that the latter all are based on the decrees in the Paramount Case, whereas arbitration of film rentals has nothing to do with the decree. It is unfortunate but understandable that the report, considered in the rush incident to the end of the session, should be marred by lapses of this sort. For the present it is enough to point out that the provisions dealing with arbitration of competitive bidding and contract violations are equally remote from the decrees.

The arguments advanced against the arbitration of film rentals have the ring of the new "moderation" and even hark back to *laissez faire*. By some queer sort of logic arbitration of film rentals and Government regulation of film rentals are linked together and rejected upon the ground that both would involve classifying the motion picture industry as a public utility. Of course, so far as arbitration is concerned, the undertaking would have to be voluntary and no question of public utility regulation could possibly be involved. As regards regulation, Allied has not attempted to conceal the fact that it involves classifying the industry as a utility.

The report attempts to distinguish the regulated industries cited in Allied's reply statement from the motion picture industry, on the ground that they are, by their very nature, monopolies. Of course, the report recognizes that banking and meat packing are not in that category and attempts to distinguish them on other grounds. Allied in deference to the Senators' preoccupation with the Farm Bill when the reply statement was prepared, restrained the impulse to include agriculture in its list of regulated, subsidized and otherwise controlled industries. This chapter of the report is pure dogma and wholly ignores the Supreme Court ruling on public utilities.

In view of the expressions made by minority members of the Subcommittee during the hearings, no one expected that the report when issued would be slanted to the left of Roosevelt. But our estimate of the majority members did not prepare us for a report aimed to the right of McKinley. The language of this chapter is a paraphrase of Senator Schoeppel's speech from his bench which drew an outburst of applause from the distributors.

However, as hinted above, the Committee did not slam the door on regulation. Putting aside the argumentative passages, the Committee said, in effect, "You had all better settle your differences within the industry—or else." It noted the antagonisms which were so manifest at the hearing and said:

"If this hostility continues the time may very well come when Congress will have to, through sheer necessity, take remedial action. Mature conduct on the part of industry leaders is needed if the current problems are to be settled on a voluntary basis without involving the Federal Government."

Hostility of the kind referred to was exhibited only by the distributor representatives and hence we regard this admonition as directed to them.

(Continued on inside page)

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A GREAT ACHIEVEMENT

As most of you no doubt know by this time, President Eisenhower signed the King tax measure on Monday of this week, thus exempting motion picture admissions up to 90 cents from the Federal 10 per cent excise tax.

This exemption will go into effect on September 1, after which date only admissions costing 91 cents and over will be subject to the tax on the entire amount.

Exhibitors everywhere naturally are delighted over the fact that the King Bill has been signed into law, for it comes at a time when thousands of theatres are badly in need of aid, and to many of them it will spell the difference between survival and closing their doors.

As it has already been said in these columns, the industry as a whole owes a great debt of gratitude to Robert J. O'Donnell and Robert W. Coyne for the magnificent manner in which they organized and guided the successful COMPO tax campaign. Great credit is due also to Sam Pinanski, who more than a year ago was the first to rally industry support for a new tax campaign and who played an important role in the victory that was won. Still another who rates the industry's thanks and gratitude in Charles E. McCarthy, COMPO's information director, whose tireless and unselfish efforts were invaluable throughout the seemingly hopeless battle.

Although it does not detract one iota from the magnificent job done by the COMPO tax committee headed by O'Donnell and Coyne, it should be noted that a major factor in gaining additional tax exemption was the testimony offered by the Allied and TOA exhibitor witnesses at the hearings held this spring before the Senate Small Business Subcommittee.

How this testimony influenced Senate passage of the King Bill was revealed this week in a statement issued by Abram F. Myers, National Allied's board chairman, who had this to say:

"When the King Bill reached the Senate, the Finance Committee had completed its work for the session and Chairman Byrd said no further meetings would be held. At this juncture Chairman Sparkman of the Small Business Committee and Chairman Humphrey of the Subcommittee which had been hearing exhibitor complaints, joined in a forceful letter to Senator Byrd recommending that the Finance Committee approve the bill and report it to the Senate.

"This recommendation was based on evidence produced before the Subcommittee 'that the small theatre owners located in rural areas, small towns and suburbs of the larger cities are in a most diffi-

cult financial plight.' This broke the log jam; Chairman Byrd conferred with his committee members on the Senate floor and later held a meeting so as to comply with the rules and reported the bill to the Senate with the exemption reduced from \$1.00 to 90c."

Attached to Myers' statement was a copy of the letter that Senators Sparkman and Humphrey sent to Senator Byrd on July 23, together with a copy of Senator Humphrey's letter transmitting it to Allied.

To repeat, this significant development takes nothing away from the fine achievement of the COMPO tax committee, but it certainly proves that the committee received invaluable aid from Allied, for which the organization is getting no credit.

ALLIED RENEWS BID FOR TOP LEVEL CONFERENCE

Following through on the recommendation of the Senate Small Business Committee "that there is a vital need for a new spirit of cooperation between the various segments of the industry," Rube Shor, president of National Allied, this week sent the following letter to the presidents of all the film companies, with copies to their general sales managers:

"I think you are aware that Allied States Association alone and in conjunction with TOA has on several occasions advocated the holding of a top level conference to discuss industry problems and, especially, ways and means of stabilizing the business on a permanent and prosperous basis.

"You do not need to be reminded that the business of theatres other than the metropolitan first-runs is at the lowest ebb since the dark days of the depression. We have many times contended that to enable those theatres to survive this crisis is in the interest of the industry as a whole and of the American people.

"Our government support for this view is contained in the report of the Senate Select Committee on Small Business released on July 27. Permit me to call your attention to the following passages from that report:

"The small independently owned motion picture theatres themselves are an important institution in thousands of communities throughout the country. They offer to millions of men, women and children economical and wholesome entertainment. They represent a sizeable investment in capital and offer employment to tens of thousands of people. Despite the growth of television, the public still enjoys motion pictures; the large boxoffice returns of top pictures in recent years proves this point. The smaller theatres can and should continue to play a significant role in the motion picture industry.

(Continued on back page)

**"Pillars of the Sky" with Jeff Chandler,
Dorothy Malone and Ward Bond**

(Univ.-Int'l, October; time, 95 min.)

Although this Indians-vs-U. S. Cavalry outdoor melodrama offers little that is extraordinary, it is a good picture of its kind and should go over well with the action-loving fans, for it has spectacular battle skirmishes, romantic interest and impressive scenery, all enhanced by CinemaScope and Technicolor. A somewhat different twist is given to the plot in that the uprising takes place among Indians who had been converted to Christianity, but this angle does not serve to water down the violence of the bloodthirsty action. Jeff Chandler turns in his usual good performance as a rugged Cavalry scout, and the same may be said for Ward Bond as a missionary who sacrifices his life in the interests of peace. Worked into the plot is a mild romantic triangle involving Chandler and Dorothy Malone, who realizes before the finish that she is still in love with Keith Andes, her husband. The direction is good, and so is the color photography:—

Chandler, head of a group of Indian scouts attached to the Cavalry, warns Colonel Willis Bouchee that any attempt to construct a road through Indian territory would be resented by the Oregon tribes. Bouchee has no choice but to carry out his orders and, as Chandler had predicted, the tribal chiefs, under the leadership of Michael Ansara, go on the warpath. This uprising comes as painful news to Bond, who had converted most of the Indians to Christianity. Ansara's first move is to capture two white women, one of whom is Dorothy, who loved Chandler although married to Andes, a Cavalry captain. Chandler rescues both women, and tension rises between him and Andes, even though Bond warns Chandler that he has no moral right to Dorothy. In the events that follow, the Indians launch a furious attack that decimates the ranks of the troopers and leaves the survivors faced with annihilation until Bond guides them to the protection of his mission. During the move, Andes is wounded severely, and his injuries bring Dorothy to the realization that she is still in love with him. The Indians then concentrate their attack on the mission. When the situation becomes desperate, Bond leaves the safety of the mission to plead with Ansara only to be shot dead by the treacherous chief. This ruthless killing of the missionary disturbs the other tribal chiefs and they take Ansara's life before he commits other unpardonable offenses. They then agree to restore the peace and, led by Chandler, join in a prayer for the martyred Bond.

It was produced by Robert Arthur, and directed by George Marshall, from a screenplay by Sam Rolfe, based on the novel "Frontier Fury," by Will Henry. Family.

**"The Magnificent Rogues"
with Mickey Rooney, Jack Carson
and Nancy Gates**

(Allied Artists, July 22; time, 73 min.)

A good program action melodrama, despite the familiarity of the plot. Mickey Rooney's presence alone should give the patrons their money's worth, but, in addition, there is fast and exciting melodramatic action, centering around the extinguishing of an oil well fire. The manner in which this feat is accomplished with the aid of nitroglycerine should fascinate those who will see the picture. Another exciting highlight is the duel between Rooney and another

oil worker, using bulldozers as weapons, with Rooney unaware that dynamite had been strapped on the rear of his bulldozer. Rooney and Jack Carson make a good team as oil worker pals, and their antics provide the proceedings with plentiful comedy relief. The photography is sharp and clear:—

Carson, field superintendant for the Zenith Oil Company in a South American country, and Rooney, his pal, are counting the days when their contracts will run out so that they can return to the United States and relax. Willis Bouchee, their boss, does everything he can to keep them on the job, even to the extent of double-crossing them. Carson is startled one day when Nancy Gates arrives with proper credentials to take over his job as an engineer. His pride is so wounded that Nancy and he work out a way to share the responsibilities. This satisfies Rooney, who was romancing with Jeff Donnell, owner of a small cafe. Zenith's rival in the race to bring in the first producing well is Myron Healy, a wildcatter, for the winner would receive from the government the lease for the entire field. Carson and Nancy bring in a gusher, but faulty equipment sets it on fire. At the risk of their lives, Carson and Rooney put out the fire. It ends with Carson and Nancy celebrating by announcing their engagement.

Herman Cohen produced it, and Sherman A. Rose directed it, from a screenplay by Stephen Kandel.

Family fare.

**"Hot Cars" with John Bromfield,
Joi Lansing and Mark Dana**

(United Artists, August; time, 60 min.)

"Hot Cars" should make a satisfactory supporting feature in most double-billing situations. The story, which centers around the stolen car racket, follows a standard formula, but it moves along at a steady pace and holds one's interest fairly well. John Bromfield does good work as an auto salesman who knowingly joins the racket to raise funds for the care of his sick child but who turns against the gang when they resort to murder and attempt to frame him for the crime. There is much excitement in the closing scenes where Bromfield, seeking to prove his innocence, traps the killer in an amusement park and bests him in a fight to the death on a whirling roller-coaster. The direction is competent and the photography sharp:—

Bromfield, a used-car salesman in Los Angeles, loses his job when he tries to be fair to the customers. He is grateful when Ralph Clanton, a big used-car dealer, hires him at a higher salary, but quits the job when he discovers that Clanton was dealing in stolen cars. Arriving home, Bromfield learns from Carol Shannon, his wife, that their baby son had been taken to the hospital in serious condition. Needing funds to take care of the medical expenses, Bromfield asks Clanton to re-hire him. Clanton agrees, and takes him on a tour of his operations, including a garage where the stolen cars were camouflaged. When Dabbs Greer, a police investigator, finds reason to become suspicious of the operations at the used-car lot managed by Bromfield, he is shot to death by Mark Dana, Clanton's chief lieutenant. Meanwhile, Bromfield had been lured to the apartment of Joi Lansing, a blonde temptress employed by Clanton. Bromfield, returning home, finds the police waiting for him and learns that he is suspected of the murder. Urged by his wife to tell the truth, Bromfield confesses his

involvement in the racket and takes the police to Joi's apartment to establish his alibi. There, she denies knowing him, and it becomes apparent to him that he was being framed for the murder. He escapes from the police and goes looking for Dana, who gains the upper hand on him before escaping into an amusement park. Bromfield gives chase and traps him on a roller-coaster, from which he falls to his death during their struggle. Cleared of the murder charge, Bromfield prepares to tell the police all he knows about Clanton's operations.

It was produced by Howard W. Koch, and directed by Donald McDougall, from a screenplay by Don Martin and Richard Landau.

Adult fare.

**"Lisbon" with Ray Milland,
Maureen O'Hara and Claude Rains**

(Republic, Aug. 17; time, 90 min.)

A highly entertaining and pictorially effective adventure melodrama, beautifully photographed in the Naturama anamorphic process and in Trucolor. Filmed entirely in Lisbon against interesting and colorful backgrounds, the story has a flavor of international intrigue and centers around an easy-going American adventurer who becomes mixed up with the beautiful but designing young wife of an aged American multi-millionaire imprisoned behind the Iron Curtain, and with a suave but sadistic international smuggler who arranges to free her husband. Although there is much that is sinister and melodramatic in the story, it is lightened considerably by bright dialogue and good touches of comedy, as well as plentiful romantic by-play. Ray Milland, as producer, director and star, does very well in all three departments, and colorful characterizations are turned in by Maureen O'Hara, as the designing wife; Claude Rains, as the master smuggler; Francis Lederer, as his murderous aide; and Yvonne Furneaux, as Rains' sexy secretary, who wins Milland's heart. The production values are lavish:—

Having made a deal with Maureen to bribe her husband's way to freedom from behind the Iron Curtain, Rains, needing a fast boat, contacts Milland, who engaged in the smuggling of jewels mainly to satisfy his appetite for excitement. Milland agrees, for \$10,000, to meet a fishing vessel that would deliver the imprisoned millionaire off shore from Lisbon. In the course of the negotiations, Maureen is attracted to Milland, and Rains, noticing this, slyly suggests that if Percy Marmont, her husband, were delivered dead, she could claim his millions and enjoy marriage with a younger man. Maureen agrees to pay Rains one million dollars to do the job. Rains then instructs Lederer, his chief aide, to accompany Milland on the trip, kill both Milland and Marmont, dump Milland's body into the sea and bring back Marmont's body as proof of his death. The plot is overheard by Yvonne, one of Rains' beautiful "secretaries," who secretly informs Milland, with whom she had fallen in love. Revolted by the cunning plan and by Maureen's callousness, Milland determines to prevent the crime. After meeting the fishing vessel and taking Marmont aboard, Milland not only prevents Lederer from killing the aged man but also hurls him off the boat into the open sea during a grim struggle. He then delivers Marmont to a disconcerted Maureen, sees to it that Rains is arrested for his smuggling activities, and, with a warning to Maureen to take good care of her husband,

leaves Lisbon to begin a more respectable life with the adoring and joyful Yvonne.

It was produced and directed by Ray Milland, from a screenplay by John Tucker Battle, based on a story by Martin Rackin.

Adult fare.

**"Bigger Than Life" with James Mason
and Barbara Rush**

(20th Century-Fox, August; time, 95 min.)

A strong dramatic suspense thriller, photographed in CinemaScope and DeLuxe color, and centering around a schoolteacher who, through self-administered overdoses of cortisone, one of the "miracle" drugs, is transformed from a loving husband and father to a dangerous manic-depressive who abuses his wife and almost murders his little son while under the influence of the drug. It is a grim, cheerless entertainment, but it is well directed and acted, and it depicts effectively how dangerous the drug can be when used indiscriminately and to excess. James Mason delivers a powerful performance as the tragic schoolteacher, and the manner in which he collapses mentally and physically is so realistic that it makes one shudder. Barbara Rush, as his understanding but distraught wife, is exceptionally good. The drug industry has taken exception to the picture, and the resultant controversy should, of course, benefit the picture boxoffice-wise:—

Mason, a public school teacher, is reasonably content with his job although his modest salary barely meets his family's financial needs. Complications arise when he is stricken by a series of severe attacks and laboratory tests reveal that he is suffering from an extremely rare inflammation of the arteries, a disease usually fatal within one year. His doctor attempts to arrest the disease with cortisone, and when the experiments prove encouraging, he is released from the hospital with instructions to take cortisone tablets in the prescribed dosage. At home, Mason suffers a period of severe depression and, ignoring his doctor's instructions, attempts to overcome the depression by taking several of the tablets at one time. The over-dosage makes him feel better and he resorts to trickery to obtain more of the tablets. Under the influence of the drug, he makes an abrupt departure from his normally conventional self, develops psychotic symptoms, becomes strangely cruel to his wife and 10-year-old son (Christopher Olsen) and goes into fits of anger at the slightest provocation. Frightened and confused by his father's unbearable manner, the youngster attempts to destroy his supply of tablets. He is caught in the act by the demented Mason, who reasons that the boy will grow into a thief if allowed to live. When Mason tells his wife that he plans to kill the boy, the frightened woman manages to summon Walter Matthau, a family friend, before Mason locks her in a clothes closet. Matthau arrives in time to forcibly restrain Mason from carrying out his diabolical plan. He is returned to the hospital, where he is brought back to his normal self and to the realization that cortisone, taken in proper doses, will enable him to lead a happy and normal life with his family.

It was produced by James Mason, and directed by Nicholas Ray, from a story and screenplay by Cyril Hume and Richard Maibaum, based on an article in *The New Yorker* by Berton Roueche.

Adult fare.

"The Committee after having carefully studied the copious testimony and exhibits presented at the hearings this spring, is of the opinion that there is a vital need for a new spirit of cooperation between the various segments of the industry.

"The producers and distributors have a very real obligation to the independent exhibitors, and the Committee does not feel that this obligation has been met to the extent that it should . . .

"The Committee cannot overemphasize the responsibility resting upon the large film companies to do everything in their power to make it possible for independent motion picture exhibitors to continue in business and to realize a fair and reasonable profit. The time is at hand for a mature and objective appraisal by the industry of all the factors involved in the exhibition of pictures with the goal in mind of rendering assistance to independent theatre owners so that they may be able to thrive and prosper."

"We of Allied feel that these expressions by a group of United States Senators make it proper for us to renew our proposal for a meeting between the presidents of the film companies and the heads of the principal exhibitor organizations. Such a meeting at this time would have an excellent effect in restoring the confidence and reviving the courage of the personnel of all industry branches.

"What I am proposing in the first instance is a rather small meeting with only those in ultimate authority in their respective companies and organizations. Such a meeting could discuss ways and means and, perhaps, agree upon principles for giving effect to the Committee's recommendations. The follow-up, including the details, could then be handled by their designated representatives."

Mr. Shor closed his letter with the hope for an early and favorable reply.

In a statement released to the press, Mr. Shor had this to say in regard to the SSBC report:

"We are, of course, surprised by some of the positions taken and some of the statements made in the report. However, we feel this is only a temporary setback in Allied's fight for better conditions for independent exhibitors. It took a long time to bring an end to compulsory block-booking and to accomplish theater divorcement. These things take time.

"However, if the film companies will in good faith carry out the recommendations in the concluding paragraphs of the Committee report, the effect can be written off as a total success. Allied is more concerned with the end than with the means and the Committee has pointed out a direct and immediate solution of industry problems.

"The response to Allied's proposal for a top level conference to give effect to the Committee's recommendations will be watched with interest by all concerned with the industry's welfare."

THE POWER OF "NO"

While it is to be hoped that Allied's renewal of its proposal for a top level conference between exhibitor leaders and the presidents of the film companies will be accepted and will eventually be productive of beneficial results, the immediate problem that faces many hard-hit exhibitors is how to obtain top pictures at prices they can afford to pay.

Sound advice on how to handle this problem was contained in a recent organization bulletin of the Allied Theatre Owners of Indiana, which, after taking MGM to task for not granting any adjustments on "I'll Cry Tomorrow," had this to say:

"In spite of the product shortage it is still possible to say NO to one or two pictures—at least to the one or two that are most outrageous in their demands for what they have to offer. Exhibition cannot be much worse off if it has only 218 or 219 pictures available to it instead of 220 or 221, and one or two of the worst offenders can still be passed. After all the talk and all the plans to combat excessive film rentals there is only one effective way left. Say NO.

"Sales managers are not stupid people. Neither are they foolhardy nor complete economic unrealists. Charged with the great responsibility of getting a return on a several million dollar investment, they will not be so reckless as to watch a valuable property gather dust because they cannot reach an agreement on terms. A relatively small percentage of exhibitors, by continuing to say NO, could soon dictate fair terms on any picture. And we say 'fair' and not less than fair because we know that no substantial number of exhibitors would decide to pass any good picture that they could buy at reasonable terms. In fact, it seems that exhibitors acting independently, but with determination, would have most of the bargaining advantage because the loss of one or two pictures a year could not have the disastrous consequence to them that it would have to the producer of a picture who received no liquidation. Then how did these confiscatory terms become so common? Because in order to get the all-important liquidation the promise of adjustment was made in a majority of situations. But as the beachhead for these type of deals was established, fewer and fewer exhibitors were given the protection of review after playdate. Now the deals are firmly enough established so that a few of the top pictures are being used as the vanguard to establish the policy of top terms with adjustments to no one.

"Admittedly, the fight to reverse the battle must be fought on grounds more difficult than ever to the exhibitor—declining boxoffice, picture shortage, TV, etc. But it must be done by the refusal of every exhibitor to accept firm percentage deals or floored scales. But if reasonable terms are not a part of the contract, instead of riders or side agreements, other exhibitors will lose their resolve and the same cycle will be renewed. Where contracts for other theatres at excessive and firm terms are displayed as a 'convincer,' the film buyer will have to accept in faith that the riders do exist."

There is much food for thought in the advice given to its membership by the ATOI. Since theatre divorcement and the elimination of block-booking, the economic power of the industry has been in the hands of the exhibitors, but they have been unable to wield it because not enough of them have had the courage to say NO often enough. If they would do so, the distributors would soon come to the realization that they must bring film terms down to reasonable levels so that the exhibitors will at least be given an opportunity to earn a fair profit.

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No. 33

USE OF PRESENT TICKETS AUTHORIZED

According to a directive issued by the Internal Revenue Service, theatre owners who have a large supply of admission tickets that list the tax due, may continue to use them for a "reasonable time" after September 1, provided the total admission price paid does not exceed 90 cents.

As all of you no doubt know by this time, no tax will be paid beginning September 1 on admissions up to 90 cents.

In permitting the use of present stocks of serially numbered tickets, the IRS directive requires the theatres to post prominently near the box-office a sign stating that the admission price shown on the ticket is the total price, including tax.

The directive requires also that the exhibitor keep a record of the admissions collected while using the existing tickets and to report the information to the Treasury Department.

ALLIED'S SUMMER BOARD MEETING

A highlight of the National Allied summer board meeting, held in Louisville, Ky., on Tuesday and Wednesday of this week, was the adoption of a report by the organization's Emergency Defense Committee, which stated that the most threatening development in the industry since last May was the MGM policy of 50 per cent rental without adjustment on such films as "I'll Cry Tomorrow" and "High Society." The report added that "this switch in sales policy by MGM, which used to be known as the 'friendly company,' is likely to set a precedent in the industry which could be adopted by other companies and be harmful to theatres."

Rube Shor, Allied's president, reported that the directors were "hurt and indignant at MGM and, while they hoped that the company would 'revert back to its 'friendly' policy by adjusting rentals to conform with business," they are cautioning the Allied membership "to look, listen and be careful" when dealing with MGM.

Included among the other actions taken by the board were these:

Ratified Shor's efforts to set up a top-level conference with the presidents of the film companies, and authorized Allied's officers to enlarge the scope of such a roundtable meeting to include, not only exhibitor problems, but also problems that confront production and distribution.

Authorized Shor to appoint a committee to look into the possibility of securing total elimination of the admission tax.

Appealed to Spyros P. Skouras, president of 20th Century-Fox, to reconsider his company's decision to issue only CinemaScope trailers beginning with "The King and I."

Took exception to the campaign of "harrassment and reprisal" allegedly conducted by Paramount, MGM and

Columbia against Trueman Rembusch, former Allied president, for his testimony before the Senate Small Business Committee. Copies of resolutions expressing the board's feelings were dispatched to the three film companies, as well as to all members of the SSBC, and it was decided to place the issue on the agenda of the national convention, which will be held in Dallas in November.

Instructed Abram F. Myers, board chairman and general counsel, to communicate with the Small Business Administration regarding the possibility of loans to theatres, as recommended by the SSBC in its report on industry trade practices. Mr. Myers informed the board that he had already contacted SBA officials about the matter and was waiting to hear from them.

Suspended the Allied Theatre Owners of Eastern Pennsylvania from membership in National Allied.

Voted to hold the 1958 National Allied Drive-In Convention in Louisville, Ky., on February 4-6.

Gave Mr. Myers a vote of confidence to quiet trade rumors that he may tender his resignation as Allied's board chairman and general counsel.

A FINE CHOICE

Jack Cohn, president of the Motion Picture Pioneers, has announced that Robert J. O'Donnell, vice-president and general manager of the Interstate Circuit, has been selected as the 1956 "Pioneer of the Year" by the MPP's board of directors, and that he will be presented with the award at the organization's annual membership dinner, which will be held on November 30 at the Waldorf-Astoria Hotel in New York City.

The announcement stated that O'Donnell had been selected in recognition of his long record of humanitarianism and his public relations efforts on behalf of the entire industry, and in this respect it pointed to his untiring work on behalf of Variety Clubs International, of which he is International Ringmaster, and of the Will Rogers Memorial Hospital, of which he is chairman of the board. As to O'Donnell's public relations efforts, the MPP board cited, as an example, his recent activities in Washington as chairman of the COMPO tax committee in connection with the motion picture admission tax.

Few industryites, if any, will disagree with the selection of Bob O'Donnell as Pioneer of the Year, for throughout his long career in the motion picture business he has been in the forefront, eager and willing to serve in all humanitarian causes. And during World War II, he played a leading role in the different war activity campaigns, serving as national chairman of the Copper Salvage Drive, and as general chairman of the industry's Fifth War Bond Drive.

Bob O'Donnell can be proud of his fine record as a humanitarian, and of his long and notable career of service to the motion picture industry as a whole. His selection as Pioneer of the Year is an honor he justly deserves.

"Bus Stop" with Marilyn Monroe and Don Murray

(20th Century-Fox, August; time, 96 min.)

Very good mass entertainment is offered in this rollicking screen version of William Inge's highly successful Broadway comedy, which deals with a naive but brash young cowhand who falls in love with a sexy entertainer in a cheap saloon and virtually kidnaps her against her will in a determination to marry her and bring her back to his ranch. With Marilyn Monroe as the reluctant honky-tonk heroine of the piece, the picture's box-office draw is assured, but even more important is the fact that she comes through with an outstanding performance, proving herself expert as a comedienne, while at the same time giving the role a tenderness that wins audience sympathy. Don Murray, who makes his screen debut in this picture, does an exceptionally good job as the young cowboy, playing the role with a raucousness and exuberance that is highly amusing because of its fine shading of naivete. The action takes place in modern-day Phoenix, to which Murray comes to compete in a rodeo after leaving his ranch for the first time in his life, and at a bus stop, where the characters are compelled to stay overnight because of a heavy snow storm, and where true love comes to Marilyn and Murray after a thrashing brings him to his senses. Except for the final reel, where the story turns dramatic, it is an entertainment spree every minute of the way with the laughter often reaching hilarious proportions. The CinemaScope and DeLuxe color photography is excellent:—

Accompanied by Arthur O'Connell, his middle-aged pal, Murray, a 21-year-old cowboy, heads for Phoenix to compete in a rodeo and, on O'Connell's advice, to learn something about women. There, he visits a cheap saloon patronized by the rodeo performers and becomes completely entranced by the beauty of Marilyn, a would-be Hildegard, who was compelled to "hustle" drinks along with her singing act. He sees her as the woman of his dreams and, after compelling the noisy cowboys to pay attention to her singing, brashly kisses her. Grateful for his aid, Marilyn returns the kiss. He takes this action as proof that they are engaged and announces that they will be married. Marilyn, who had no desire to marry him, is dazed by his exuberance and persistence, and O'Connell, who felt that she was not the kind of girl any man should marry, gladly gives her bus fare to get out of town and away from Murray. But Murray catches up with her at the bus station, ropes her and places her aboard a Montana-bound bus along with O'Connell and himself. Robert Bray, the bus driver, is confused by Marilyn's claim that she is being abducted and by Murray's insistence that they are to be married. A severe snow storm forces the bus to stop overnight at a diner operated by Betty Field. There, Murray continues his bulldozing tactics with Marilyn to a point where even O'Connell berates him for trying to force her into marriage against her will. Bray, too, becomes annoyed and gives Murray a beating to make him behave. The thrashing makes Murray humble, and he apologizes to everyone for his actions and tells Marilyn that he will no longer molest her. His gentle attitude awakens Marilyn's love, and after a heart-to-heart talk in which he admits that he had never been with a girl and she confesses that she had had many boy-friends, she happily consents to become his wife after he expresses a willingness to disregard her past.

It was produced by Buddy Adler, and directed by Joshua Logan, from a screenplay by George Axelrod.

Adult fare.

"The Queen of Babylon" with Rhonda Fleming and Ricardo Montalban

(20th Century-Fox, August; time, 98 min.)

Photographed in color, with prints by Technicolor, this Italian-made costume drama is a spectacular production of its kind, with massive and opulent settings and with such ingredients as pagan feasts and rites, harem beauties and dances, a tyrannical king, big-scale battles, struggles between humans and man-eating crocodiles, and a romance between a slave girl who becomes the Queen of Babylon and a young warrior who revolts against the king. All this, however, has more visual than emotional appeal, for the story is routine and is handicapped by poor editing and by stilted dialogue, much of which is not too expertly dubbed. Moreover, the acting is frequently flamboyant, with the result that there are situations that provoke laughter when none is intended. Despite its entertainment flaws, however, the picture has exploitable angles and enough spectacular visual appeal to give fair satisfaction to the general run of audiences. Not

to be discounted, of course, are the names of Rhonda Fleming and Ricardo Montalban, who play the leading roles. Miss Fleming goes through most of the action in scanty costumes and is quite fetching, while Montalban is a typical, if not always agile, hero of the derring-do variety.

The story takes place in 800 B. C., and depicts Babylon as being under the tyrannical rule of Roldana Lupi, the king, and Carlo Ninchi, his prime minister. In an attempted revolt against the king, Montalban, a Chaldean warrior, is wounded. He is found and nursed back to health by Rhonda, a goat herder, who keeps him in hiding. Romance blossoms between them, and when soldiers come in search of Montalban, she refuses to reveal his hiding place. Rhonda is taken to Babylon as a captive, and Ninchi, smitten by her beauty, takes her for his mistress. But the king, attracted to her himself, takes her away from the prime minister. She resists the king's advances, but when she learns that Montalban had been captured, she agrees to become the queen so as to be in a position to save her lover. At the wedding celebration, the king offers to free the captives if one of them would vanquish a man-eating crocodile in the palace pool. Montalban accepts the challenge, emerges victorious, and wins freedom for himself and his followers, but he suspects that Rhonda had betrayed him and feels nothing but scorn for her. Complications arise when the king is assassinated and Ninchi, who long sought the throne, frames Rhonda for the murder. Powerless to prove her innocence, Rhonda is condemned to be burned at the stake. Montalban, learning of her predicament, rallies his followers and comes to her rescue in the nick of time, killing Ninchi in the process. It ends with the people of Babylon acclaiming Rhonda as their ruling queen, while Montalban kneels before her.

It was produced by N. Wachsberger, and directed by Carlo Ludovico Bragaglia, from a screenplay by Ennio de Concini, Guiseppe Mangione and Mr. Bragaglia.

Adult fare.

"Showdown at Abilene" with Jock Mahoney, Martha Hyer and Lyle Bettger

(Univ.-Int'l, October; time, 80 min.)

Movie-goers who enjoy westerns should get pretty good satisfaction out of this one, which has been photographed in Technicolor. There is considerable suspense in the action, and there are many heroic situations involving Jock Mahoney, the sheriff, who is determined to maintain law and order without the use of a gun. The players lack marquee power, but their acting is competent and convincing. Mahoney is likeable as the sheriff, and Lyle Bettger is effective as the suave but ruthless villain. There is no comedy relief. The fine color photography adds much to the beauty of the outdoor backgrounds:—

Returning to Abilene after four years in the Confederate Army, Mahoney, a former sheriff, finds that Martha Hyer, his girl, believing him dead, had become engaged to Bettger, a cattle baron whose ruthless dealings had antagonized the farmers. Bettger, to appease the restless farmers and to avoid a range war, orders Ted de Corsia, his hand-picked sheriff, to resign, and he asks Mahoney to once again pin on the badge. Mahoney agrees because of certain moral obligations to Bettger, but for reasons known only to himself he refuses to wear a gun. He manages to keep the peace without a weapon, but complications arise when DeCorsia, now Bettger's foreman, unjustly accuses a farmer of cattle rustling and bullwhips him to death. Bettger, enraged by this deed, orders De Corsia to hide out until it blows over. The incident affects Martha's feelings for Bettger and, realizing that she is still in love with Mahoney, she goes to Bettger's ranch to break their engagement. She finds Mahoney there and hears him reveal that he refused to wear a gun because he had accidentally shot and killed Bettger's brother during the war. Bettger, enraged by his revelation, attempts to shoot and kill Mahoney, but Martha manages to disarm him. Meanwhile the farmers, stirred up by the murder of their colleague, set out to string up both Bettger and De Corsia. Tipped off, De Corsia goes to Bettger to warn him and kills him in a dispute. He then races to town to ransack Bettger's office safe. There, he runs into Mahoney and challenges him to a gun duel. Mahoney accepts the challenge and, in a lightning maneuver, gets the drop on De Corsia and kills him.

Howard Christie produced it, and Charles Haas directed it, from a screenplay by Berne Giler, based on a story by Clarence Upson Young.

Family.

"The Solid Gold Cadillac" with Judy Holliday and Paul Douglas

(Columbia, no rel. date set; time, 99 min.)

Based on the successful Broadway play of the same name, this is a highly amusing comedy that will rock audiences with laughter from start to finish. Favorable word-of-mouth should make it a top boxoffice hit. Judy Holliday is ideally cast in the laugh-a-minute satirical story, which centers around a naive but persistent young woman who becomes a powerful force in a giant corporation after she inherits 10 shares of common stock and starts to ask embarrassing questions at a stockholders' meeting. The methods employed by the crooked board of directors to stifle her, and the manner in which their strategy boomerangs, make for some riotously funny situations and keep the hilarity at a high pitch throughout. Miss Holliday is a delight in the leading role, and she gets a fine assist from Paul Douglas, as the corporation's resigned president, an honest fellow who regains control through her influence with the small stockholders. The romance between them is both amusing and pleasing. Fred Clark, Ray Collins and John Williams are among the others in the cast who contribute amusing characterizations as the pompous executives who tangle with Miss Holliday and outsmart themselves. The direction is fine, and so is the black-and-white photography:—

Judy, a would-be unemployed actress, inherits 10 shares of stock in a powerful corporation and attends a stockholders' meeting, at which Douglas, the company's president, resigns to accept a Government post as a dollar-a-year man. Unfamiliar with big business but blessed with common sense, Judy suspects that John Williams, the new chairman, as well as his associate directors, were out to line their own pockets at the expense of the stockholders when they move to obtain salary raises for themselves. She rises and objects, and her awkward questions are brought to a halt when Williams adjourns the meeting in high-handed fashion. When Judy leaves, she encounters Douglas and somehow charms him into giving her a lift home. To stifle Judy's canny questions at future meetings, Williams and his associate persuade her to accept a job with nebulous duties and, to get her out of their hair, she is told to take care of small stockholders. Judy, on her own initiative, writes hundreds of letters to the small stockholders, shows an interest in their personal affairs and wins their friendship and confidence. When Williams realizes that Judy had become aware of a particularly shady deal, he gets her out of the way by sending her to Washington to persuade Douglas to favor the corporation with lucrative Government contracts. In Washington, a romance develops between Judy and Douglas, and when she convinces him that the corporation is being willfully mismanaged, he resigns his Government post and sets out to regain control of the company. Williams and his associates fight back, and when the battle goes to court they win the case by interpreting the relationship between Judy and Douglas in sensational terms. Judy, however, saves the situation at the next stockholders' meeting when, with the backing of proxy votes from thousands of small stockholders, she votes to oust Williams and his cohorts and to restore Douglas to the presidency. It ends with Judy and Douglas marrying, and with the stockholders presenting them with a solid gold Cadillac as a wedding gift.

It was produced by Fred Kohlmar, and directed by Richard Quine, from a screenplay by Abe Burrows, based on the play by George S. Kaufman and Howard Teichmann. Family.

"A Cry in the Night" with Natalie Wood, Edmund O'Brien and Brian Donlevy

(Warner Bros., Sept. 15; time, 75 min.)

Theatres that cater to morbid tastes should get by with "A Cry in the Night" on the lower half of a double bill, but as an entertainment it is not well done and leaves much to be desired. Centering around a 'teen-aged girl who is abducted by a psychopathic peeping-tom, the story lacks conviction and the characters do not impress one as being real people. Despite the ordinary script, Natalie Wood is effective as the distressed 'teen-ager, and the same may be said of Raymond Burr as the psychopath, a mentally weak but harmless fellow who does not molest her. Except for a short and funny sequence involving a lady bigamist in a police station, there is no comedy relief. The photography is good, but much of it is in a low key:—

Richard Anderson and Natalie Wood, his fiancée and daughter of Edmund O'Brien, a police captain, are spooning in a lovers' lane when they notice Burr hiding in the bushes and spying on them. Anderson steps out of his car to question Burr and is knocked unconscious by him. Becoming panicky when Natalie screams that he had killed Anderson, Burr knocks her out, places her in Anderson's convertible, and drives off. Later, he transfers her to his own car and takes her to a shack in an abandoned brickyard, where he tries to convince her that he wants to be her friend and will not harm her. But the frightened girl commits acts that provoke him into threats of violence. Meanwhile Anderson is found by the police who see him staggering and lock him up for intoxication. The police doctor, however, finds that he was dazed by a severe blow. Brian Donlevy, the night captain, questions Anderson and soon learns of Natalie's predicament. The entire department is alerted to apprehend the abductor, and O'Brien joins Donlevy in the effort to locate his daughter. Through a "missing person" complaint filed by Carol Veazie, Burr's domineering mother, who was the cause of his dementia, the police get on Burr's trail and track him to the brickyard. Their arrival infuriates Burr and sets off a chase and gun battle that ends with his being subdued by O'Brien with an assist from Anderson. With Natalie rescued, O'Brien comes to the realization that he was to blame for her predicament because his own domination of her personal life had driven her to a lovers' lane in the first place.

George C. Bertholon produced it, and Frank Tuttle directed it, from a screenplay by David Dortort, based on a novel by Whit Masterson.

Best suited for mature audiences.

"Canyon River" with George Montgomery, Marci Henderson and Peter Graves

(Allied Artists, Aug. 5; time, 80 min.)

Enhanced by CinemaScope and DeLuxe color, which add much to the beautiful scenic values, this outdoor melodrama should make a good supporting feature wherever action pictures are liked. The story is not exceptional, but it holds one's interest well and has romantic interest. George Montgomery delivers a competent performance as a Wyoming rancher who heads a cattle drive, and his relationship with little Richard Eyer gives the film some touching moments. Alan Hale, as leader of the cutthroat trail crew, is not too villainous, and his loyalty to the hero wins him the audience's good will. A high spot of the excitement is a cattle stampede, which keeps one on the edge of his seat. While there is no outstanding comedy relief, the story is mostly light and pleasing:—

After buying a herd of cattle in Oregon, Montgomery applies to Walter Sande for help to drive the herd back to his Wyoming ranch. Sande, who planned to steal the cattle, turns him down on the ground that the drive would be beyond the endurance of his men. Montgomery manages to round up a trail crew made up of former outlaws and makes a deal with them after being assured that they would do their work well as long as he treated them fairly. En route, Montgomery and Peter Graves, his pal, are attacked by Indians and Graves is wounded seriously. Montgomery manages to get Graves to the home of Marcia Henderson, a young widow, in time to save his life. Marcia, who lived with Richard Eyer, her young son, was in financial straits and she persuades Montgomery to hire her as a cook when he prepares to go back on the trail. Marcia's cooking delights the members of the trail crew. Meanwhile Graves, motivated by jealousy over a blossoming romance between Marcia and Montgomery, was secretly conspiring with Sande to stop the drive and steal the cattle. At the last moment, however, Graves relents and refuses to go along with a plot to stampede the cattle. But the cattle stampede just the same when Graves and Sande's henchmen shoot it out. Montgomery and the trail crew succeed in halting the stampede, while Graves shoots and kills Sande. It ends with the drive reaching Montgomery's ranch, and with Montgomery preparing to start a new life with Marcia and her youngster.

It is a Scott R. Dunlop production, produced by Richard Heermance, and directed by Harmon Jones, from a story and screenplay by Daniel B. Ullman.

Family.

Correction

Through error, Allied Artists' production of "The Magnificent Roughnecks," reviewed in last week's issue, was incorrectly listed as "The Magnificent Rogues."

**"The First Traveling Saleslady"
with Ginger Rogers, Carol Channing
and David Brian**

(RKO, Aug. 15; time, 92 min.)

Despite the frenzied efforts of the players, "The First Traveling Saleslady" shapes up as a flat and disappointing comedy that does not rise above the level of program fare. Its box-office chances will depend heavily on the marquee value of Ginger Rogers' name. It is a period comedy, photographed in Technicolor and set at the turn of the century, and it revolves around the adventures of a traveling saleslady who goes bankrupt selling corsets and takes on the task of selling barbed wire to hostile Texas cattlemen. The story idea had possibilities, but what emerges is a series of ancient gags and situations that are for the most part more silly than funny, let alone obvious and unimaginative. Not much can be said for either the direction or the acting, but the fault seems to lie in the indifferent material:—

In an effort to launch a sales campaign for corsets with steel stays instead of whalebone, Ginger Rogers uses methods that offend a Purity League and a boycott bankrupts her business. Seeking more time to pay her bill to the Carter Steel Company, her biggest creditor, Ginger overhears David Brian, head of the company, discussing his difficulties in selling barbed wire in the West, where the ranchers, claiming that the wire would injure their cattle, had scared the wire salesmen out of the area. Ginger talks Brian into giving her a contract to sell the barbed wire in Texas, and she heads west accompanied by Carol Channing, her assistant. Out there she tangles with James Arness, the biggest cattle baron in Texas, who, though attracted to her, determines to defeat her efforts to sell the barbed wire. To combat Arness, Ginger enlists the aid of the ranchers' wives, but Arness forestalls a meeting of that pressure group by having his hand-picked sheriff jail Ginger and Carol on a charge of cruelty to animals. Brian, in love with Ginger himself, comes west to her rescue and gets involved in a fight with Arness. A trial is held and things look bad for Ginger because of false evidence produced by Arness, but she wins an acquittal when the ranchers' wives stampede a herd of cattle into the town square, which they had enclosed with barbed wire, and prove that the steers instinctively kept away from the wire and would not cut themselves. This demonstration results in a flood of orders, and it ends with Ginger pairing up with Brian, while Carol rides off with Barry Nelson, a young man who had followed across the country in his new-fangled gasoline buggy.

It was produced and directed by Arthur Lubin, from a screenplay by Devery Freeman, based on a story by Stephen Longstreet.

Family.

**"Bandido" with Robert Mitchum,
Ursula Thiess and Gilbert Roland**

(United Artists, Sept.; time, 92 min.)

"Bandido" may not win critical acclaim, but it shapes up as an acceptable adventure melodrama that generates the kind of excitement that undiscriminating action fans enjoy. Photographed in CinemaScope and DeLuxe color, it is a story of Mexico in 1916 and centers around an American soldier-of-fortune whose activities in a revolution involve him with both the rebel and Federal forces, as well as with the unhappy wife of a shady gun-runner. Much of the action is farfetched and fanciful, and there are moments when it is slowed down considerably by too much talk, but on the whole it moves along at a swift and exciting pace, with plentiful rugged fighting, bloodshed and romantic interludes. The film was shot entirely in Mexico against colorful backgrounds that lend a flavor of authenticity to the proceedings:—

Robert Mitchum, an American adventurer who involved himself in the wars of Latin-American republics for excite-

ment and profit, arrives in Mexico and with the aid of hand grenades helps the rebels to rout the Regulares in one of their battles. His aid brings him to the attention of Gilbert Roland, the rebel leader, who agrees to a proposition whereby his forces could capture Zachary Scott, another American, who was preparing to deliver a shipment of arms to the Regulares. On the following day, the rebel force, led by Mitchum and Roland, attack a Regular train and capture Scott, along with Ursula Thiess, his beautiful wife, who despised him for his shady business dealings. Scott lies about the hiding place of the arms and is dismayed when the rebels hold him hostage while they make Ursula lead them to the supposed cache. When the rebels find that they had been tricked, they want to shoot Ursula, but Mitchum helps her to escape. The rebels then capture Mitchum, lock him in a cell with Scott and prepare to shoot them both. Mitchum, carrying a concealed grenade, offers to help Scott escape in return for the arms. Scott, desperate, agrees, and he reveals that the weapons were stored aboard two barges in a lagoon nearby. Mitchum makes good the escape and hides out in a swamp with Scott. Later, Scott tries to kill Mitchum, but he is shot dead by Roland who suddenly comes upon them, Mitchum then leads Roland to the arms, with the Regulares in pursuit, but by blowing up one of the barges they manage to rout the enemy. As the victorious rebels unload the weapons on the remaining barge, Mitchum rides off for a rendezvous with Ursula.

It was produced by Robert L. Jacks, and directed by Richard Fleischer, from a story and screenplay by Earl Felton.

Family.

"The Amazon Trader" with John Sutton

(Warner Bros., Sept. 8; time, 43 min.)

"The Amazon Trader" is the first of a series of featurettes, which were photographed in WarnerColor and in the Amazon jungle regions of South America, and which have been labeled by Warner Bros. as "documentary fiction." Made up of four short adventure stories involving people who visit the tangled jungles of the picturesque regions, the film, in content and format, has all the earmarks of a production that was originally made for showing on television; nevertheless, it is fairly interesting and should serve well enough as a supporting feature in double billing situations when used with an extra-long main feature. Worked into the proceedings are many fascinating shots of wild animals and native life. John Sutton, who narrates the stories, is seen briefly in the action.

The first tale centers around a young man who gets lost in the jungle and, after being rescued by natives who find him deathly ill with fever, is cured in miraculous fashion by their witch doctors. The second tale revolves around a young couple who make their way up an almost inaccessible river in search of a tribe of Indians never before seen by white men. Primitive warning signs, indicating that they were heading for certain death, compels them to give up the search. The third tale centers around a married couple, the man a naturalist and the woman a would-be big-game hunter, who are scoffed at by the natives who assist them. But their sneers turn to admiration when the woman, by quick thinking, saves a native youngster from sure death when he falls into a river infested with the deadly piranha fish. The fourth story centers around a convict who escapes from Devil's Island and is saved from starvation and death by a band of friendly natives who nurse him back to health and treat him as one of their own. His greed, however, leads him to attempt to steal a fabulous treasure of gold and jewels used in a pagan ceremony, but he outsmarts himself and ends up as a native trophy in the form of a shrunken head.

It was produced by Cedric Francis, and directed by Tom McGowan, from a screenplay by Owen Crump.

Family.

HARRISON'S REPORTS

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Storm Center—Columbia (86 min.)	122
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Three for Jamie Dawn—Allied Artists (82 min.)	111
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RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

5612 The Atomic Man—Nelson-Domergue	Mar. 4
5613 The Indestructible Man—Chaney-Carr	Mar. 18
5607 World Without End— Marlowe-Gates (C'Scope)	Mar. 25
5606 The Wicked Wife—British-made	Apr. 8
5608 The Come On— Baxter-Hayden (Superscope)	Apr. 15
5609 Crashing Las Vegas—Bowery Boys	Apr. 22
5604 Thunderstorm—Christian-Thompson	May 6
5611 Navy Wife—Bennett-Merill	May 20
5610 Screaming Eagles—Tyrone-Merlin	May 27
5614 Crime in the Streets—Whitmore-Cassavetes	June 10
5605 The Naked Hills—Wayne-Wynn-Barton	June 17
5617 King of the Coral Sea—Chips Rafferty	June 24
5615 The First Texan—McCreay-Farr (C'Scope)	July 1
5618 Three for Jamie Dawn—Montalban-Day	July 8
5603 No Place to Hide—Brian-Hunt	July 15
5616 The Magnificent Roughnecks— Carson-Rooney-Gates	July 22
5621 Hold Back the Night—Payne-Freeman	July 29
5620 Canyon River— Montgomery-Henderson (C'Scope)	Aug. 5
5622 The Young Guns—Tamblyn-Talbot	Aug. 12
5603 No Place to Hide—Brian-Wynn	Aug. 26
5619 Strange Intruder—Lupino-Purdom	Sept. 2
5623 Fighting Trouble—Bowery Boys (formerly "Chasing Danger")	Sept. 16
5624 Calling Homicide—Elliott-Case	Sept. 30
5625 Yaqui Drums—Cameron-Castle	Oct. 14
5629 The Cruel Tower—Erickson-Blanchard	Oct. 28

5630 High Terrace—Robertson-Bond	Nov. 4
5635 Yield to the Night—Dors-Craig	Nov. 11
5657 Friendly Persuasion—Cooper-McGuire	Nov. 25

Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)

The Great Locomotive Chase— Parker-Hunter (C'Scope)	June 20
Davy Crockett and the River Pirates—Fess Parker	July 17
Man in Space—Live action-animation (30 min.)	July 17
Secrets of Life—True-Life Adventure	Nov. 15
Westward Ho, the Wagons— Fess Parker (C'Scope)	Dec. 25

Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

1955-56

825 The Prisoner—Guinness-Hawkins	Mar.
835 Over-Exposed—Cleo Moore	April
827 The Harder They Fall—Bogart-Steiger	April
831 Blackjack Ketchum, Desperado—Duff, Jory	April
838 Rock Around the Clock—Johnston-Bill Haley	April
813 Cockleshell Heroes—Ferrer-Howard	May
833 Jubal—Ford-Borgnine	May
839 Safari—Mature-Leigh	June
832 Secret of Treasure Mountain—French-Burr	June
829 Storm Over the Nile—British-made	June

1956-57

101 The Eddie Duchin Story—Power-Novak	July
104 Autumn Leaves—Crawford-Robertson	July
102 Earth vs. The Flying Saucers—Marlowe	July
103 The Werewolf—Megowan-Holden	July
104 Autumn Leaves—Crawford-Robertson	Aug.
105 He Laughed Last—Laine-Marlow	Aug.
108 Storm Center—Davis-Keith-Hunter	Sept.
106 Miami Expose—Cobb-Medina-Arnold	Sept.
110 1984—O'Brien-Sterling	Sept.
The Gamma People—Douglas-Bartok	not set

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

622 Meet Me in Las Vegas— Dailey-Charisse (C'Scope)	Mar.
625 Forbidden Planet—Pidgeon-Francis	Mar.
623 Northwest Passage—reissue	Mar.
624 The Yearling—reissue	Mar.
626 Tribute To a Bad Man— Cagney-Papas (C'Scope)	Apr.
603 It's a Dog's Life—Richards-Gwenn	Apr.
628 The Swan—Kelly-Guinness-Jourdan (C'Scope)	Apr.
629 The Rack—Newman-Corey-Pidgeon-Francis	May
627 Gaby—Caron-Kerr-Hardwicke (C'Scope)	May
631 Bhowani Junction—Gardner-Stewart (C'Scope)	June
633 The Catered Affair—Davis-Reynolds-Borgnine	June
632 Annie Get Your Gun—reissue	June
634 Fastest Gun Alive—Ford-Crain	July
636 These Wilder Years—Cagney-Stanwyck	Aug.
Lust for Life—Douglas-Quinn (C'Scope)	Sept.
Tea and Sympathy— Deborah Kerr-John Kerr (C'Scope)	Sept.
The Power and the Prize— Taylor-Mueller (C'Scope)	Oct.
The Opposite Sex—Allyson-Sheridan (C'Scope)	Oct.

Paramount Features

(1501 Broadway, New York 18, N. Y.)

5512 The Court Jester—Kaye-Johns	Mar.
5513 Anything Goes—Crosby-O'Connor	Apr.
5514 The Scarlet Hour—Ohmart-Tryon	Apr.
5515 The Birds and the Bees—Gobel-Gaynor	May
R5516 Whispering Smith—reissue	May
R5517 Streets of Laredo—reissue	May

(continued on next page)

R5518 Two Years Before the Mast—reissue May
 5520 The Man Who Knew Too Much—Stewart-Day June
 5521 The Leather Saint—Douglas-Derek July
 5522 That Certain Feeling—Hope-Saint July
 5524 The Proud and Profane—Holden-Kerr July
 5523 Pardners—Martin & Lewis Aug.
 The Vagabond King—Grayson-Oreste Sept.
 The Search for Bridey Murphy—
 Hayward-Wright-Gates Sept.
 The Mountain—Tracy-Wagner-Trevor Oct.
 Three Violent People—Heston-Baxter-Roland Nov.
 Hollywood or Bust—Martin & Lewis Dec.

RKO Features

(1270 Sixth Ave., New York 20, N. Y.)

1955-56

661 One Minute to Zero—reissue Mar. 21
 611 The Way Out—Freeman-Nelson Apr. 11
 612 The Bold and the Brave—
 Corey-Rooney (Superscope) Apr. 18
 613 Great Day in the Morning—
 Mayo-Stack-Roman (Superscope) May 16
 614 Murder on Approval—Tom Conway May 16
 662 The Big Sky—reissue May 23
 665 Flying Leathernecks—reissue May 30
 615 While the City Sleeps
 Andrews-Fleming-Lupino May 30
 664 King Kong—reissue June 13
 666 I Walked with a Zombie—reissue June 13

1956-57

701 The First Traveling Saleslady—
 Rogers-Channing-Nelson Aug. 15
 Beyond a Reasonable Doubt—
 Andrews-Fontaine Sept. 5
 Back from Eternity—Ryan-Ekberg Sept. 19
 Tension at Table Rock—Egan-Malone Oct. 3
 The Brave One—Ray Rivera (C'Scope) Oct. 10
 The Man in the Vault—Ekberg-Campbell Dec. 12
 Jet Pilot—Wayne-Leigh not set

Republic Features

(1740 Broadway, New York 19, N. Y.)

5505 Come Next Spring—Sheridan-Cochran Mar. 9
 5535 When Gangland Strikes—Greenleaf-Millar Mar. 15
 5503 Magic Fire—DeCarlo-Thompson-Gam Mar. 29
 5507 Stranger at My Door—Carey-Medina Apr. 6
 5508 Zanzabuku—Documentary Apr. 13
 5506 Circus Girl—German-made Apr. 20
 5536 Terror at Midnight—Brady-Vohs Apr. 27
 5509 The Maverick Queen—
 Stanwyck-Sullivan (Naturama) May 3
 5510 Dakota Incident—Darnell-Robertson July 23
 5511 Thunder Over Arizona—
 Homeier-Miller (Naturama) Aug. 4
 5512 Lisbon—Milland-O'Hara (Naturama) Aug. 17
 5537 A Strange Adventure—Evans-Cooper Aug. 24
 Daniel Boone, Trailblazer—
 Bennett-Chaney Sept. 14
 The Man is Armed—Clark-Wynn Sept. 28

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

606-4 The Man in the Gray Flannel Suit—
 Peck (C'Scope) Mar.
 609-8 Mohawk—Brady-Gam Apr.
 611-4 Hilda Crane—Simmons-Madison (C'Scope) Apr.
 608-0 The Revolt of Mamie Stover—
 Russell-Egan-Leslie (C'Scope) Apr.
 607-2 23 Paces to Baker Street—
 Johnson-Miles (C'Scope) May
 610-6 The Proud Ones—Ryan-Mayo (C'Scope) May
 612-2 D-Day—The Sixth of June—
 Taylor-Todd-Wynter (C'Scope) June
 614-8 Massacre—Clark-Craig June
 613-0 Abdullah's Harem—Ratoff-Kendall June
 615-4 The King and I—Kerr-Brynnner (C'Scope) July
 617-1 Barefoot Battalion—Greek cast July
 662-7 Buffalo Bill—reissue July
 663-5 Rawhide—reissue July
 620-5 Bigger Than Life—Mason-Rush (C'Scope) Aug.
 664-3 Halls of Montezuma—reissue Aug.
 665-0 Crash Dive—reissue Aug.
 616-3 The Queen of Babylon—Fleming-Montalban Aug.
 618-9 Bus Stop—Monroe-Murray (C'Scope) Aug.
 619-7 The Last Wagon—Widmark-Farr (C'Scope) Sept.

625-4 The Best Things in Life are Free—
 McRae-Dailey-North (C'Scope) Sept.
 (formerly "One in a Million")
 Between Heaven and Hell—
 Wagner-Moore (C'Scope) Oct.
 Teenage Rebel—Rogers-Rennie (C'Scope) Oct.

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

Ghost Town—Taylor-Carr Mar.
 Comanche—Andrews-Cristal-Smith Mar.
 Patterns—Heflin-Sloane-Begley Mar.
 The Sea Shall Not Have Them—English cast Mar.
 Alexander the Great—Burton-March Apr.
 The Creeping Unknown—Donlevy-Dean Apr.
 Timetable—Stevens-Farr Apr.
 The Broken Star—Duff-Baron-Williams Apr.
 Crime Against Joe—Bromfield-London May
 Quincannon, Frontier Scout—Martin-Castle May
 Foreign Intrigue—Mitchum-Page May
 Unidentified Flying Objects—Documentary May
 High Noon—reissue June
 The Black Sheep—athbone-Tamiroff-Chaney June
 Nightmare—Robinson-McCarthy-Russell June
 A Kiss Before Dying—Wagner-Hunter-Leith June
 Star of India—Wilde-Wallace June
 Shadom of Fear—Freeman-Kent June
 Trapeze—Lancaster-Lollobrigida-Curtis (C'Scope) July
 Johnny Concho—Sinatra-Wynn-Kirk July
 The Killing—Hayden-Windsor July
 Rebel in Town—Payne-Roman-Naish July
 Run for the Sun—Widmark-Greer (Superscope) Aug.
 The Beast of Hollow Mountain—
 Madison-Medina (C'Scope) Aug.
 Huk—Montgomery-Freeman Aug.
 Hot Cars—Bromfield-Lansing Aug.
 Emergency Hospital—Reed-Lindsay Aug.
 The Ambassador's Daughter—
 DeHavilland-Forsythe (C'Scope) Sept.
 Bandido—Mitchum-Theiss-Roland (C'Scope) Sept.
 Pharaoh's Curse—Dana-Shapir Sept.
 Gun Brothers—Crabbe-Robinson Sept.

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

5613 Never Say Goodbye—Hudson-Borchers Mar.
 5614 Red Sundown—Calhoun-Hyer-Jagger Mar.
 5612 World in My Corner—Murphy-Rush Mar.
 5615 Backlash—Widmark-Reed Apr.
 5616 The Kettles in the Ozarks—Main-Hunnicut Apr.
 5617 The Creature Walks Among Us—
 Morrow-Reason Apr.
 5618 The Price of Fear—Oberon-Barker May
 5619 A Day of Fury—Robertson-Corday May
 5687 Tap Roots—reissue May
 5688 Kansas Raiders—reissue May
 5621 Outside the Law—Danton-Snowden June
 5620 Star in the Dust—Agar-Van Doren June
 5622 The Rawhide Years—Curtis-Miller July
 5623 Congo Crossing—Mayo-Nader-Lorre July
 5624 Toy Tiger—Chandler-Day-Hovey July
 5629 Behind the High Wall—Tully-Sydney July
 5626 Away All Boats—Chandler-Nader Aug.
 5625 Francis in the Haunted House—Rooney Aug.
 5627 Walk the Proud Land—Murphy-Bancroft Sept.
 5628 Raw Edge—Calhoun-DeCarlo Sept.
 5632 I've Lived Before—Mahoney-Snowden Sept.
 5633 Edge of Hell—Haas-DeScaffa Sept.
 5630 Pillars of the Sky—Chandler-Malone (C'Scope) Oct.
 5631 Showdown at Abilene—Mahoney-Hyer Oct.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

1955-56

515 Our Miss Brooks—Eve Arden Mar. 3
 513 The River Changes—all-foreign cast Mar. 24
 514 The Steel Jungle—Lopez-Garland Mar. 31
 512 Miracle in the Rain—Wyman-Johnson Apr. 7
 516 Serenade—Lanza-Fontaine Apr. 21
 517 Goodbye, My Lady—Brennan-De Wilde May 12
 518 The Searchers—Wayne-Hunter May 26
 519 As Long As You're Near Me—foreign cast June 9
 522 Dallas—reissue June 16
 523 Distant Drums—reissue June 16
 520 The Animal World—documentary June 23

521 Moby Dick—
Peck-Basehart-Welles (pre-release)June 30
524 Santiago—Ladd-Podesta-NolanJuly 7
525 Satellite in the Sky—
Moore-Maxwell (C'Scope)July 21
526 Seven Men from Now—Scott-RussellAug. 4

1956-57

601 The Burning Hills—Hunter-Wood (C'Scope) Sept. 1
4910 The Amazon Trader—John SuttonSept. 8
602 A Cry in the Night—O'Brien-Wood-Burr.....Sept. 15
603 The Bad Seed—Kelly-McCormackSept. 29

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

8753 Magoo Goes West—
Mr. Magoo (C'Scope) (6 m.)Apr. 19
8611 Pickled Puss—Favorite (reissue) (6½ m.) ..Apr. 19
8806 Trotting Topnotchers—Sports (9 m.)Apr. 26
8858 Playtime in Hollywood—
Screen Snapshots (9½ m.)May 3
8612 The Uncultured Vulture—
Favorite (reissue) (5½ m.)May 10
8754 Calling Dr. Magoo—
Mr. Magoo (C'Scope) (6½ m.)May 24
8807 Nassau Holiday—Sports (9½ m.)May 24
8503 The Jaywalker—UPA Cartoon (6½ m.) ...May 31
8613 Be Patient, Patient—
Favorite (reissue) (7 m.)June 7
8555 Candid Microphone No. 1 (11 m.)June 7
8956 Ina Ray Hutton & Orch.—
Thrills of Music (reissue) (9 m.)June 14
8859 Mr. Rhythm's Holiday—
Screen Snapshots (9 m.)June 14
8755 Magoo Beats the Heat—
Mr. Magoo (C'Scope) (8½ m.)June 21
8614 Loco Lobo—Favorite (reissue) (6 m.)June 21
8808 Rodeo Dare-Devils—Sports (9½ m.)June 21
8556 Candid Microphone No. 2 (10 m.)July 5
8860 Fabulous Hollywood—
Screen Snapshots (10½ m.)July 5
8809 Ten-Pin Wizards—SportsJuly 5
8615 Woodman Spare That Tree—
Favorite (reissue) (7½ m.)July 12
8756 Magoo's Puddle Jumper—
Mr. Magoo (C'Scope) (7 m.)July 26

Columbia—Two Reels

8442 April in Portugal—
Special (C'Scope) (20m.)Apr. 20
8160 The Monster and the Ape—
Serial (15 ep.) (reissue)Apr. 21
8416 Andy Goes Wild—Andy Clyde (17 m.)Apr. 26
8407 For Crimin' Out Loud—
Three Stooges (16 m.)May 3
8426 Get Along Little Zombie—
Favorite (reissue) (17 m.)May 17
8436 Socks Appeal—Favorite (reissue) (17½ m.) June 21
8180 Blazing the Overland Trail—Serial (15 ep.) .Aug. 4

Metro-Goldwyn-Mayer—One Reel

1955-56

P-774 Goodbye Miss Turlock—
Passing Parade (10 m.)Apr. 20
W-774 Counterfeit Cat—Cartoon (reissue) (7 m.) Apr. 27
C-736 Busy Buddies—C'Scope Cartoon (7 m.) .May 4
B-725 How to Sublet—Benchley (reissue) (8 m.) May 11
P-775 Stairway to Light—
Passing Parade (10 m.)June 1
B-726 Mental Poise—Benchley (reissue) (7 m.) June 15
P-776 The Story That Couldn't Be Printed—
Passing Parade (11 m.)July 6

1956-57

C-831 Muscle Beach Tom—
C'Scope Cartoon (7 m.)Sept. 7
C-832 Millionaire Droopy—
C'Scope Cartoon (7 m.)Sept. 21
W-861 Polka Dot Puss—Cartoon (reissue) (8 m.) Sept. 28
W-862 The Bear and the Bean—
Cartoon (reissue) (7 m.)Oct. 5
C-833 Downbeat Bear—C'Scope Cartoon (7 m.) .Oct. 12
W-863 Heavenly Puss—Cartoon (reissue) (8 m.) .Oct. 26
W-864 Bad Luck Blackie—
Cartoon (reissue) (7 m.)Nov. 9
C-834 Blue Cat Blues—C'Scope Cartoon (7 m.) .Nov. 16

W-865 Cueball Cat—Cartoon (reissue) (7 m.)...Nov. 30
W-866 Senor Droopy—Cartoon (reissue) (8 m.) .Dec. 7
C-835 Barbecue Brawl—C'Scope Cartoon (7 m.) .Dec. 14
W-867 Little Rural Riding Hood—
Cartoon (reissue) (6 m.)Dec. 28

Metro-Goldwyn-Mayer—Three Reels

A-801 The Battle of Gettysburg—
C'Scope Special (30 m.)Oct. 5

Paramount—One Reel

1955-56

B15-4 Dutch Treat—Casper (6 m.)Apr. 20
M15-5 Ups and Downs—Topper (9 m.)May 4
P15-5 Swab the Duck—Noveltoon (6 m.)May 11
E15-6 Out to Punch—Popeye (6 m.)June 8
B15-5 Penguin For Your Thoughts—
Casper (7 m.)June 15
R15-6 Men Who Can Take It—Spotlight (9 m.) June 22
H15-3 Will Do Mousework—
Herman & Katnip (6 m.)June 29
V15-2 VistaVision Visits Panama—
Special (10 m.)June 29
V15-1 Bing Presents Oreste—Special (10 m.)...July 1
E15-7 Assault and Flattery—Popeye (6 m.)...July 6
P15-6 Pedro & Lorenzo—Noveltoon (6 m.)....July 13
V15-3 VistaVision Visits Gibraltar—
Special (10 m.)Aug. 3
E15-8 Insect to Injury—Popeye (6 m.)Aug. 10
H15-4 Mousetro Herman—
Herman & Katnip (6 m.)Aug. 10
B15-6 Line of Screamage—Casper (6 m.)....Aug 17
M15-6 Herman Hickman's Football Review—
Topper (10 m.)Aug. 24

1956-57

S16-1 Mice Meeting You—Cartoon (7 m.).....Sept. 21
S16-2 Sock-a-Bye Kitty—Cartoon (7 m.)Sept. 21
S16-3 Casper's Spree Under the Sea—
Cartoon (8 m.)Sept. 21
S16-4 One Quack Mind—Cartoon (7 m.).....Sept. 21
S16-5 Mice Paradise—Cartoon (7 m.).....Sept. 21
S16-6 Once Upon a Rhyme—Cartoon (8 m.)...Sept. 21
S16-7 Hold the Lion Please—Cartoon (7 m.)...Sept. 28
S16-8 Land of the Lost Watches—
Cartoon (9 m.)Sept. 28
S16-9 To Boo or Not To Boo—Cartoon (7 m.) .Sept. 28
S16-10 As the Crow Lies—Cartoon (6 m.).....Sept. 28
S16-11 Slip Us Some Redskin—Cartoon (7 m.) .Sept. 28
S16-12 Boo Scout—Cartoon (8 m.)Sept. 28

(Ed. Note: All shorts in the above S16 series are reissues.)

RKO—One Reel

1955-56

64309 Striper Time—Sportscope (8½ m.)Apr. 13
64209 The Merchandise Mart—Screenliner (8 m.) Apr. 27
54117 Hooked Bear—Disney (C'Scope) (6 m.) .Apr. 27
64310 Races To Remember—Sportscope (8 m.) ..May 11
64210 Phonies Beware!—Screenliner (8 m.)May 25
64311 Four Minute Fever—Sportscope (9 m.)...June 8
64211 Emergency Doctor—Screenliner (8 m.)....June 22
64212 The Law and the Lab—Screenliner (8 m.) .July 20
54118 In the Bag—Disney (C'Scope) (8 m.)....July 27

1956-57

74301 Aqua Babes—Sportscope (9 m.).....Aug. 3
74101 The Hockey Champ—
Disney (reissue) (7 m.).....Aug. 3
74102 Pluto at the Zoo—
Disney (reissue) (8 m.)Aug. 24

RKO—Two Reels

63104 The Golden Equator—Special (13 m.)Mar. 23
63801 Basketball Headliners—Special (15 m.) ..Apr. 27

Republic—Two Reels

5583 Manhunt of Mystery Island—
Serial (15 ep.) (reissue)Jan. 2
Adventures of Frank & Jesse James—
Serial (13 ep.) (reissue)Apr. 16
Zorro's Black Whip—
Serial (13 ep.) (reissue)not set

Twentieth Century-Fox—One Reel

- 5604-4 Terry Bears in Baffling Bunnies—
Terrytoon (7 m.)Apr.
5634-1 Oceans of Love—Terrytoon (C'Scope) (7 m.) Apr.
5635-8 Lucky Dog—Terrytoon (C'Scope) (7 m.)...May
5605-1 The Wolf's Pardon—
Terrytoon (reissue) (7 m.)May
5636-6 Clancy the Bull in Police Dogged—
Terrytoon (C'Scope) (7 m.)June
5606-9 Felix the Fox—
Terrytoon (reissue) (7 m.)June
5637-4 The Brave Little Brave—
Terrytoon (C'Scope) (7 m.)July
5607-7 The Lyin' Lion—Terrytoon (reissue) (7 m.)...July
5638-2 Good Deed Daly in Cloak and Stagger—
Terrytoon (C'Scope) (7 m.).....Aug.
5608-5 Paint Pot Symphony—
Terrytoon (reissue) (7 m.)Aug.
5609-3 The Kitten Sitter—
Terrytoon (reissue) (7 m.)Sept.
5610-1 Flying Cups & Saucers—
Terrytoon (reissue) (7 m.)Oct.
5611-9 One Note Tony—Terrytoon (reissue) (7 m.)...Nov.
5612-7 Mystery in the Moonlight—
Terrytoon (reissue) (7 m.)Dec.

Twentieth Century-Fox—C'Scope Reels

- 7604-2 Pigskin Pewees—C'Scope (9 m.)Mar.
7602-6 A Thoroughbred is Born—C'Scope (9 m.)...Mar.
7680-3 Land of the Bible—C'Scope (21 m.)Apr.
7605-9 Hunters of the Sea—C'Scope (9 m.)May
7607-5 Cowboys of the Maremma—C'Scope (9 m.) ..June
7609-1 The Dark Wave—C'Scope (23 m.).....June
7604-2 Pigskin Pewees—C'Scope (9 m.)July
7606-7 Honeymoon Paradise—C'Scope (9 m.).....Aug.

Universal—One Reel

- 2633 Wet Blanket Policy—
Cartune (reissue) (7 m.)Apr. 23
2616 Chief Charlie Horse—Cartune (7 m.)May 7
2675 Olympic City—Color Parade (9 m.)May 7
2693 Girl Meets Buoy—Variety View (9 m.)...May 21
2634 Scrappy's Birthday—
Cartune (reissue) (7 m.)May 28
2617 Room and Wrath—Cartune (7 m.)June 4
2694 West Point of the South—
Variety View (9 m.)June 25
2635 Wild & Woolly—Cartune (reissue) (7 m.)..June 25
2618 Woodpecker from Mars—Cartune (7 m.) ..July 2
2676 Invitation to New York—
Color Parade (9 m.)July 2
2619 Hold That Rock—Cartune (7 m.)July 30
2636 Drooler's Delight—Cartune (reissue) (7 m.)...July 30
2677 On the Boardwalk—Color Parade (9 m.)....Aug. 6
2620 Hearts and Flowers—Cartune (7m.).....Aug. 27
2621 The Talking Dog—Cartune (7 m.).....Sept. 24
2622 Calling All Cuckoos—Cartune (7 m.)Oct. 22
2623 Niagara Fools—Cartune (7 m.)Nov. 19

Universal—Two Reels

- 2654 The Tennessee Plowboy—Musical (14 m.) ..Feb. 27
2655 Around the World Revue—Musical (16 m.)...Mar. 19
2656 The Mills Bros. on Parade—Musical (15 m.) Apr. 23
2657 Cool & Groovy—Musical (15 m.)May 25
2658 Rhythms With Rusty—Musical (15 m.)....June 25
2602 Where All Roads Lead—
Special (Vistarama) (16½ m.)July 23
2640 Time Out of War—Special (22 m.)July 27
2660 Bright & Breezy—Musical (16 m.)Aug. 26

Vitaphone—One Reel

1955-56

- 3727 Rabbitson Crusoe—Bugs Bunny (7 m.)Apr. 28
3605 I Never Forget a Face—Special (9 m.)Apr. 28
37716 Gee Whizz-z-z-z-z-z—
Merrie Melody (7 m.)May 5
3405 So You Want to Play the Piano—
Joe McDoakes (10 m.)May 5
3505 Facing Your Danger—Sports Parade (10 m.)...May 19
3717 Tree Cornered Twenty—
Merrie Melody (7 m.)May 19
3310 Scaredy Cat—Blue Ribbon (reissue) (7 m.) ..June 2
3718 The Unexpected Pest—Looney Tune (7 m.) ..June 2
3606 Smart As a Fox—Special (9 m.)June 16
3728 Napoleon Bunny-Part—Bugs Bunny (7 m.) ..June 16
3225 Thunder Beach—Anamorphic specialJune 23

- 3719 Tugboat Granny—Looney Tune (7 m.)June 23
3720 Stupor Duck—Looney Tune (7 m.)July 7
3311 Horsefly Fleas—Blue Ribbon (reissue) (7 m.) July 7
3406 So Your Wife Wants To Work—
Joe McDoakes (10 m.)July 14
3806 Henry Busse & His Orch.—
Melody Master (reissue) (10 m.)July 14
3729 Barbary Coast Bunny—Bugs Bunny (7 m.) .July 21
3312 Little Orphan Airedale—
Blue Ribbon (reissue) (7 m.)Aug. 4
3721 Rocket By Baby—Looney Tune (7 m.)Aug. 4
3313 Daffy Dilly—Blue Ribbon (reissue) (7 m.) ..Aug. 18
3607 Animals and Kids—Special (9 m.)Aug. 18
3722 Raw! Raw! Rooster—Looney Tune (7 m.) .Aug. 25
3730 Half-Fare Hare—Bugs Bunny (7 m.)Aug. 18
3224 Viva Cuba—Anamorphic special (9 m.)....Aug. 25

1956-57

- 4701 Slap Hoppy Mouse—Merrie Melody (7 m.) .Sept. 1
4301 Mouse Mazurka—
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4723 A Star is Bored—Bugs Bunny (7 m.)Sept. 15
4501 Crossroads of the World—Scope GemSept. 22
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4703 Yankee Dood It—Merrie Melody (7 m.)Oct. 13
4302 Paying the Piper—
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4401 Playtime Pals—SpecialOct. 27
4724 Wideo Wabbit—Bugs Bunny (7 m.)Oct. 27

Vitaphone—Two Reels

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- 3007 A Boy and His Dog—
Special (reissue) (20 m.)May 12
3105 Once Over Lightly—
Featurette (reissue) (17 m.)May 26
3212 Italian Memories—
Anamorphic special (16 m.)June 9
3008 Wonders of Araby—Special (17 m.)June 30
3010 Trailin' West—Special (reissue) (18 m.)....July 28
3106 Through the Camera's Eye—
Featurette (18 m.)Aug. 11
3009 Miracle in the Caribbean—Special (17 m.)..Aug. 25

1956-57

- 4001 East is East—SpecialSept. 8
4101 South of the Himalayas—Scope Gem.....Oct. 6

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73 Tues. (O)Sept. 11
74 Thurs. (E) ...Sept. 13
75 Tues. (O)Sept. 18
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- 1 Wed. (O)Aug. 8
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6 Mon. (E)Aug. 27
(Ed. Note: Warner Pathe
News is discontinuing opera-
tions with issue No. 6.)

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COMPO SURVEY POINTS UP NEED FOR CONTINUING TAX CAMPAIGNS

COMPO released this week the results of a nation-wide survey showing that 22 states and at least 626 towns and cities impose state or local taxes applicable to motion picture admissions.

In addition, Connecticut imposes a state tax on places of amusement, based on seating capacity, and North Carolina, South Carolina and Delaware levy state license fees on motion picture theatres.

State admission, sales or gross receipts taxes range from 1 to 3 per cent, except in Kentucky and Texas, which have a sliding scale on admissions above 50 and 80 cents, respectively. Local admission taxes range from 1 to 10 per cent and in six states they are imposed on top of Federal and state levies.

Copies of the survey are being sent to COMPO's state tax campaign chairmen and co-chairmen, to the heads of all exhibitor associations, to picture companies and to circuit executives.

In a foreword to the survey, Robert W. Coyne, who is a member of the COMPO Governing Committee, and who played a leading role in the recent successful Federal tax campaign, has this to say:

"Federal exemption from excise taxes of admissions of 90 cents and under ameliorates but does not solve all of the motion picture industry's tax problems.

"We must continue to work not only for the complete elimination of all Federal admission taxes, but also strive for elimination or reduction of the many state and local admission taxes which exact such a heavy toll on industry income.

"Well organized local campaigns have resulted in the repeal of many local admission taxes in the past five years. But as will be seen from the accompanying table, the number of such taxes is still alarmingly large. And passage of the King Bill probably will lead to increasing pressure for such local excises by municipal and other taxing authorities faced with mounting budgetary problems.

"As we have pointed out many times before, it is much easier to prevent the imposition of these taxes than it is to have them repealed. It requires constant vigilance by exhibitors and other industry representatives when revenue legislation is under local discussion and prompt united action when such legislation is threatened. Industry representatives should not only present a united front but obtain the active support of neighboring merchants and organized labor to oppose such imposts.

"COMPO is unable, because of its limited staff and resources, to take an active part in local tax campaigns but is prepared to offer guidance and make available statistical and other data to local tax committees. This applies both to campaigns to prevent the establishment of new taxes or to help repeal those already in force.

"The motion picture industry is on record as ready and willing to bear its just share of national, state and local tax burdens but is vehemently opposed to unjust and discriminatory admission taxes. In every community where such taxes are in effect, theatres and other branches of the industry should unite in a campaign to have them eliminated."

The COMPO survey, which was prepared under the direction of Charles E. McCarthy, the organization's information director, is believed to be the most complete compendium of state and local admission taxes on record. The great bulk of the information came from state and local tax authorities with whom a voluminous correspondence has been carried on for the past several months. Exchange managers, circuit executives and individual theatre owners also helped to provide information on situations where inquiries to local taxing authorities went unanswered.

Limited space does not permit reproduction of the detailed results of the survey, showing the taxes applicable to motion picture admissions in each of the 22 states and 626 towns and cities cited, but an examination of the tables bears out Coyne's statement that the number of such taxes is alarmingly large and lends weight to his advice that the industry must continue to strive for their elimination or reduction.

What needs to be re-emphasized in particular is his warning that the passage of the King Bill exempting Federal taxes on admissions of 90 cents and under may give rise to considerable agitation for new local admission taxes in those states that permit such levies by local municipalities.

Whether it is a campaign to prevent the imposition of a new tax, or to eliminate or reduce an existing admission tax, the exhibitors affected should enter into such a campaign wholeheartedly and with courage, no matter how slim the chances of victory may appear. Let us not forget that that when COMPO started its last tax repeal campaign, it did so in the face of what appeared to be insurmountable odds. And there were many in the industry, even among those who actively participated in the campaign, who sincerely felt that there was no real hope that the effort would succeed. But the campaign proved to be extraordinarily successful, and the one lesson it should have taught us all is that we must never despair.

"War and Peace" with Audrey Hepburn, Henry Fonda and Mel Ferrer

(Paramount, no rel. date set; time, 208 min.)

This epic screen version of Leo Tolstoy's monumental novel of Russia in the early 1800's, during the days of Napoleon's invasion, has been produced on a magnificently spectacular scale and is without question a fascinating, if not great, motion picture. It will undoubtedly prove to be an outstanding box-office attraction, for the novel, considered by many literary critics to be the greatest ever written, is world famous, and enough excitement has been whipped up to arouse the interest even of those who have not read the massive book.

Beautifully photographed in VistaVision and Technicolor, and filmed entirely in Italy, the picture, technically, is a masterpiece. The massiveness of the sets, the gigantic cast of thousands, the costuming, the surge of vast military forces in conflict, the burning of Moscow, the disastrous retreat of Napoleon's conquering hordes in the midst of a brutal and paralyzing Russian winter — all this and more is depicted in a way that impresses one with the fact that millions of dollars had gone into its making.

That the story is no more than a condensed version of Tolstoy's classic work is understandable, for it would take many times the three hours and twenty-eight minutes running time of this picture to fully reproduce all that is contained in the book. Consequently, what emerges is an episodic account of the events that led to Napoleon's invasion, his capture of Moscow and the bitter retreat that was forced upon him when the Russians, by following a "scorched earth" policy, left his army foodless and roofless, forced to march back across three thousand kilometers of the charred and desolated land that it itself had created. Along with the account of Napoleon's unsuccessful grab for power, the story centers around the adventures of an aristocratic family and their friends, and sketchily details the pathos of individual lives caught up in the fury of war.

Briefly, the story, which opens in 1805, depicts Moscow in hectic preparation for the war with Napoleon (played by Herbert Lom). Audrey Hepburn, the young daughter of a goodhearted and pleasure-loving aristocratic family, is thrilled by the excitement, but Henry Fonda, a family friend and a pacifist, remains placid. With the death of his father, a nobleman close to the Czar, Fonda inherits a vast fortune and, despite his love for Audrey, is vamped into marriage by Anita Ekberg, a fortune-hunter, who soon proves unfaithful by carrying on an affair with Helmut Dantine, a rakish Russian officer. Fonda, after emerging victorious in a duel with Dantine, breaks up the marriage and accompanies Audrey and her family on a holiday at their country estate. There he meets up with Mel Ferrer, a close friend and young officer, who had just become a widower. Audrey and Ferrer are mutually attracted and fall in love, but Ferrer's testy father makes them postpone their marriage plans for at least one year. While Ferrer is away on a diplomatic mission, Audrey falls for the charms of Vittorio Gassman, Anita's brother and a notorious rogue, who induces her to elope with him, keeping secret the fact that he is already married. Fonda manages to foil the elopement and bring Audrey to her senses, but Ferrer learns of her escapade and refuses to forgive her. In the meantime, Napoleon had routed the Russians in the Battle of Austerlitz and, after failing to bend them to his will during an armistice, had resumed his attack. Oscar Homolka, head of the Russian armies, decides to engage the French at Borodino, but he suffers another defeat and orders Moscow evacuated. During the evacuation, Audrey discovers Ferrer among the wounded Russians and wins his forgiveness as she tries to nurse him back to health, but he dies of his injuries. With Moscow put to the torch, and with Homolka ordering his troops to keep retreating, Napoleon's victory proves to be an empty one when he finds himself running short of food and supplies. Napoleon now orders a retreat, and Fonda is among the

prisoners who are forced to accompany the French troops. Cold and hunger take a terrific toll of the French soldiers during the harrowing retreat, and their rout is complete when attacked by the Russian cavalry. Fonda, freed from his captors, eventually returns to Moscow, where he is reunited with a now mature Audrey, who realizes her love for him.

The acting is uniformly excellent. Among the others in the huge cast are John Mills, as a philosophical peasant; Barry Jones, as Miss Hepburn's father; and Milly Vitale, as Ferrer's wife, who dies in childbirth.

For all its virtues, however, and for all its opulence, the picture is not without its shortcomings; for one thing, it is much too long for what it has to offer, particularly during the first two hours, where most of the footage is devoted to the private lives of the characters. This portion of the film is too talky and drags considerably in spots. Moreover, the joys and sufferings of the characters do not stir the emotions as deeply as they should. The last one and one-half hours are excellent, however, for this part, which depicts the battles, the evacuation of Moscow and Napoleon's retreat, is exciting, thrilling and highly dramatic.

It was produced by Dino De Laurentiis, and directed by King Vidor, from a screenplay by Bridget Boland, Robert Westerby, Mr. Vidor, Mario Camerini, Ennio De Concini and Ivo Perilli.

Unobjectionable morally, but it seems best suited for mature movie-goers who can appreciate the meaning of much of the philosophical dialogue.

"The Unguarded Moment" with Esther Williams, George Nader and John Saxon

(Univ. Int'l, November; time, 95 min.)

Photographed in Technicolor, "The Unguarded Moment" offers a taut and dramatic story that centers around the dilemma of an attractive high school teacher whose efforts to help and protect a neurotic young student who had attempted to assault her backfire when the young man resorts to subterfuge to make it appear as if she was "chasing" him. Heretofore, Esther Williams' chief claim to stardom has been her aquatic ability and beautiful figure, but in this picture she plays a straight dramatic role and, as the teacher, proves that she is a skillful actress, able to express deep emotion. John Saxon, a newcomer, does excellent work as the neurotic student; his pretended innocence would convince any one unless he knew the facts. Although it is a suspense drama, the picture has considerable glamour because of the smart clothes worn by Miss Williams and the youthful players in the cast. The romance between Miss Williams and George Nader is pleasant. The color photography is tops:—

After a woman is assaulted and murdered near Ogden High School, Nader, a detective lieutenant, keeps the school under surveillance. Esther, a music teacher, begins receiving mash notes from an unidentified student. She publicizes them and threatens to expose the writer if she should detect him. When another note asks her to keep a date at night in the stadium locker room, she goes there to learn the writer's identity. A figure jumps at her in the darkness, but she manages to escape being assaulted and reaches the sanctuary of a police prowler car. At headquarters, Nader upbraids her for the chance she took and sends her home with a police escort. Upon entering the house, she is startled to see her purse, which she had dropped in the locker room, and senses the presence of her attacker. As she makes known her feeling, a shadowy figure darts out of the house, but not before she recognizes him as John Saxon, a student and football hero. On the following morning, Esther reports the incident to Les Tremayne, the principal, and demands that Saxon be reprimanded, but the principal drops the case for lack of evidence when Saxon denies the charges and

challenges her to produce the mash notes, which he had stolen from her house. Reluctant to expose Saxon to the police, and sincerely seeking to help him, Esther visits Edward Andrews, his father, who becomes indignant at her even though he finds evidence of his son's guilt. To protect the youngster, whom he dominated, Andrews compels him to resort to trickery to make it appear to the faculty as if Esther is encouraging a love affair with him. This results in her being suspended on moral grounds. Angered, Esther reveals Saxon's identity to Nader and tells him about the frameup. Nader, by this time in love with Esther, finds Saxon's fingerprints in her home and uses the evidence to arrest him on suspicion of burglary, criminal assault and homicide in connection with the murdered woman. The boy is released when the real murderer is caught and, in a moment of remorse, he confesses to Nader that he had been Esther's mysterious assailant. Meanwhile Andrews, unaware of his son's release, steals into Esther's home to plant incriminating evidence that would clear his boy. He is trapped in the house when Esther returns unexpectedly and attempts to attack her when she gets undressed. Her screams attract Nader, who had come to tell her of Saxon's confession. Bennett dashes out of the house, but the attempt to escape proves too much for his weak heart, and he drops to the ground dead. Exonerated, Esther resumes her teaching duties and makes plans to marry Nader.

It was produced by Gordon Kay, and directed by Harry Keller from a screenplay by Herb Meadows and Larry Marcus, based on a story by Rosalind Russell and Mr. Marcus.

Adult fare.

"The Boss" with John Payne, William Bishop and Gloria McGhee

(United Artists, Sept.; time, 87 min.)

This melodrama deals with crime and gutter politics of the old Tammany Hall (New York) and Pendergast (Kansas City) types. It is a downbeat subject, the kind that depresses one, and it offers little that is novel either in treatment or in characterization. The picture does not rise above the level of program fare, but exploitation-minded exhibitors might try to build it up for more than that in view of the forthcoming political campaigns. There is nothing pleasant about the story, which revolves around a young Army officer who returns from World War I, takes over his brother's criminal political syndicate and proceeds to make himself more ruthless than his brother ever was by tying in his operations with that of a gangster mob. No sympathy is felt for any one of the principal characters, for each is a "rotter." The direction and acting are no more than fair, and John Payne, as the political boss, is not too convincing; it seems as if he has been miscast. The photography is clear:—

On the day he returns from the war with William Bishop, his buddy, Payne has a quarrel with Doe Avedon, his fiancée, and goes to a saloon to drown his sorrow. There he meets Gloria McGhee, a sweet-faced but plain-looking girl, obviously down on her luck. To get even with Doe, he persuades Gloria to marry him, despite her protest that he will hate her in the morning. This hasty marriage leads to harsh words between Payne and Roy Roberts, his brother, head of a ward political machine, who had great hopes for Payne's future. Roberts drops dead shortly after their argument. Payne immediately takes over the political machine and proceeds to get rich and powerful, gaining complete control of the state. Meanwhile Bishop marries Doe, and he is put through law school by Payne, who wanted a good lawyer to give his crooked deals an air of legality. When the stock market crashes in 1929, Payne finds himself wiped out and, to recoup his fortune, he makes a tie-up with Robin Morse, head of a gangster mob. Crime soon becomes rampant throughout the city. When one of Morse's hoods is arrested by the FBI, Payne, fearing lest he "sing," orders

that he be kidnapped from the Government men who were transporting him to Washington. Contrary to Payne's orders, the kidnapping is carried out with machine-gun fire, and four of the FBI men, including the hood and several bystanders, are killed. Payne, to avoid tangling with the FBI, orders Morse to turn the killers in, but Morse kidnaps Bishop in an attempt to keep Payne in line. With the aid of the police, Payne rescues Bishop and wipes out Morse and his gang. Payne, long a target of a citizens' committee, soon finds himself indicted on a Federal charge involving a million dollar bribe from insurance companies but, with Bishop as his chief witness and counsel, he feels safe. He is shocked beyond belief, however, when Bishop takes the stand against him and helps the Government to gain a conviction. Abandoned by his friends and by his wife, for whom he had shown no affection throughout the years, Payne heads for a prison cell.

Frank N. Seltzer produced it, and Byron Haskin directed it, from a story and screenplay by Ben L. Perry.

Adult fare.

"The Young Guns" with Russ Tamblyn and Gloria Talbott

(Allied Artists, Aug. 12; time, 84 min.)

Double-billing exhibitors who cater to the action-loving fans should find this novel western ideal as a supporting feature. Based on a juvenile delinquency theme and centering around a decent young man who almost joins up with a youthful gang of outlaws because of his inability to live down the reputation of his dead father, a notorious gunman, the off-beat story is full of fast and exciting action and is acted with conviction by the cast of young players. Russ Tamblyn is effective and sympathetic in the leading role, and his romance with Gloria Talbott, who helps him to remain on the straight and narrow path, is charming. There is no comedy relief. The photography is good, but it is in a rather low key:—

Russ Tamblyn finds life difficult in his small Wyoming hometown as he tries to live down the notorious reputation of his dead father. Myron Healey, a deputy, is especially antagonistic toward him because a bandit had slain his son. Healey's taunts provoke Tamblyn into beating up a town officer, and Walter Coy, the kindly and understanding sheriff, tries to placate the young man, but Tamblyn, no longer able to stand the townspeople's antagonism, decides to leave town and settle down peacefully elsewhere. He makes his way to Black Crater, a little mountain town, where thieves and killers had been guarding their lair well. Among them is also a group of young hoodlums who were eager to follow in the footsteps of their fugitive elders. Living in the town also is Gloria Talbott, a pretty young miss, who, together with her three little brothers, awaited the return of her father, one of the fugitives. Tamblyn is challenged by Perry Lopez and Scott Marlowe, leaders of the young hoodlums, for refusing to join their gang, and he is compelled to give them both a beating to convince them that he had no intentions of living up to his father's reputation. Tamblyn and Gloria fall in love and plan to leave town with her brothers. Meanwhile the youthful gang, unknown to Tamblyn, hold up a bank in a town nearby and use Gloria's little brothers as shields. Later, several of the gang are killed by a posse, and the survivors hold the three little boys as hostages. Tamblyn, seeking to save the lives of the children, pleads with the sheriff not to resort to violence and to let him try to induce the hoodlums to surrender. The sheriff agrees, and Tamblyn, risking his life, succeeds in his mission. It ends with Tamblyn, Gloria and her brothers leaving Black Crater to start life anew in a peaceful environment.

Richard Heermance produced it, and Albert Band directed it, from a screenplay by Louis Garfinkle.

Adults.

SBA CONSIDERING LOANS TO SMALL THEATRES

Acting on the Senate Small Business Committee's recommendation that the Small Business Administration consider the advisability of making theatres eligible for loans in those cases where regular lending institutions will not grant credit, the Theatre Owners of America last week filed a brief with the SBA requesting that consideration be given to the SSBC recommendation and citing reasons why such Government loans are needed to help rehabilitate small theatres throughout the country.

Pointing out that almost every segment of the nation's business has grown and prospered in the last 10 years while the motion picture exhibitor "has been faced with the dismal prospect of a declining profit in an economy of increased costs," the brief stated that estimates show that 10,900 of the nation's theatres are in financial distress, with 5,200 of these operating in the red. Most of these theatres, stated the brief, are in small-town and suburban areas.

The brief declared that, though television has played a major role in the decline, it has been demonstrated that theatre attendance can be maintained at a sustaining level after TV has saturated a given area, but, to lure patrons from the comfort of their living rooms, modernization of many theatres is necessary.

It added that, while other retail businesses have remodeled to conform to modern standards, the theatre, "engrossed as it has been in the basic fight for survival, has not been able to keep up with the times." As a result, the surviving theatres "find their equipment obsolete and their furnishings threadbare."

Declaring that the potential movie-goer cannot be wooed back on the basis of past habits alone, the brief stated that he must be offered modern improvements, which include equipping the theatre with one or more forms of wide-screen projection equipment and high fidelity sound systems; replacing obsolete seating with comfortable and modern seats; refurnishing and modernizing the interior and exterior; and air conditioning. These improvements, states the brief, call for comparatively heavy capital expenditures, yet they must be made if the motion picture theatre is to survive, "for the movie must rival the home in attractiveness and comfort and must exceed it in reception facilities."

"Most of the exhibitors, particularly in the suburban and small town areas, have been unable to finance the improvements now required for successful theatre operation. This is because, being small individually-owned businesses, they are unable to attract outside financing and do not have their own resources. Furthermore, the recent profit history of the industry has not been such as will encourage lenders. Also the only lending institutions which are available in certain areas must, because of their own limited method of operation, be comparatively conservative in their lending policies. The financing required by these exhibitors can only be obtained under the sponsorship of a Government lending agency and we believe the Small Business Administration to be the only one available for such purposes.

"It is realized that heretofore the policy of the Loan Policy Board has been to deny Small Business Administration loans to components of the entertain-

ment industry. We urge you, as does the Senate Small Business Committee, to reconsider this policy. The Administration, we are sure, bases its loan policy on the power granted to it by the Congress to make loans 'as may be necessary to insure a well-balanced national economy.' It may be, however, that the board has not heretofore fully considered the function of the community theatre in the small town or suburb."

The brief then goes on to cite the importance of the theatre in community activities and points out how other local merchants are often "inextricably geared" to the welfare of the theatre because the patrons it attracts vitalize an entire business community.

The brief did not find it possible to estimate accurately the amount of a loan that might be required by the average theatre. It did not believe, however, that the average loan will exceed \$25,000. It added that a typical loan of \$25,000 to a theatre of 500 seats not requiring new seating might well be broken down into the following elements: Screen lenses and lighting, \$2,500; sound equipment, \$3,000; air conditioning, \$15,000; modernization, \$4,500.

In its closing plea, the brief had this to say:

"These loans will save businesses, neighborhoods and retail communities. Even more than that, they will help save the motion picture industry itself. For the difference between profit and loss to the entire industry is in the amounts which can be realized from the operation of small theatres."

Wendell B. Barnes, SBA Administrator, has acknowledged receipt of the brief and has notified the TOA that the SBA policy board will meet some time next month to decide whether or not it will make theatres eligible for Government loans.

20th-FOX TO CONTINUE 2-D TRAILERS

Urged by many exhibitors to reconsider its recent decision to make only CinemaScope trailers, effective with "The King and I," 20th Century-Fox this week announced that it has substantially improved the quality of 2-D trailers on CinemaScope productions and will resume their production immediately. According to Alex Harrison, the general sales manager, the move is being made upon advice of the company's technical organization that the enhanced 2-D trailers will enable superior advertising of CinemaScope attractions than heretofore possible.

In originally deciding to eliminate 2-D trailers, the company was motivated by a firm belief that only CinemaScope trailers could do full justice to its CinemaScope productions, but many exhibitors, employing only one projectionist and not equipped with automatic masking, protested against the move on the ground that it was physically impractical for them to show a CinemaScope trailer on a 2-D program.

20th Century-Fox is to be commended for deciding to continue to supply 2-D trailers so as not to create hardships for exhibitors who lack proper equipment to switch over to a CinemaScope trailer in the midst of a 2-D program, but the company's desire to have its CinemaScope pictures sold to the public in the most forceful and attractive way is understandable, and where possible every exhibitor should utilize a CinemaScope trailer.

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Vol. XXXVIII

SATURDAY, SEPTEMBER 1, 1956

No. 35

THE CRITICAL DAYS AHEAD

Hardly a week goes by without one or more industry executives making statements in which they wax optimistic about the future of the motion picture business. Optimism is, of course, an admirable quality, but the industry in general, and exhibition in particular, would be taking an ostrich-like attitude if it did not face up to the fact that the road ahead is not only far from smooth but also fraught with danger.

Television remains the biggest obstacle in the way of increased attendance, let alone the fact that it still threatens to cause a further decline in attendance. This free entertainment medium has been a formidable competitor in the past, but the competition it will offer in the months ahead will be much stiffer than it ever was, for in addition to improved programming and bigger and better "spectacular" shows, it now has available most of the greatest motion pictures produced prior to 1948, starring the industry's most popular stars, both past and present.

Exhibition certainly had no cause to cheer when RKO made its backlog of 740 features available to TV last December, nor was there a reason to be joyful when Warner Brothers followed suit in the Spring and sold its library of approximately 850 features. Disheartening also was the announcement last May that 20th Century-Fox had sold TV distribution rights to 52 of its distinguished pictures, a number of which were winners of Academy Awards.

The most lethal blow of all, however, is the announcement last week by MGM that it has concluded deals in 12 major television markets for the televising of approximately 725 of its pre-1948 feature films, and that it is carrying on negotiations in other TV markets throughout the country. The term "lethal" is an apt description of this sale, insofar as the exhibitors are concerned, for the MGM library of old films is without question the most valuable of all the major film companies.

To better comprehend the kind of TV competition the exhibitors now will be up against, here is a partial list of the MGM features sold to television:

"Easter Parade," "Grand Hotel," "Test Pilot," "Ninotchka," "Meet Me in St. Louis," "Anchors Away," "Random Harvest," "Boys Town," "Mrs. Miniver," "The Harvey Girls," "Dinner at Eight," "Mutiny on the Bounty," "Waterloo Bridge," "Min and Bill," "Thirty Seconds Over Tokyo," "A Night at the Opera," "David Copperfield," "National Velvet," "Honky Tonk," "Saratoga," "Goodbye Mr. Chips," "Treasure Island," "Gaslight," "The Good Earth," "Doctor Jekyll and Mr. Hyde," "San Francisco," "Captain Courageous," "Babes in Arms,"

"Strike Up the Band," "A Tale of Two Cities," "Command Decision," "The Great Ziegfeld," "Girl Crazy," "The Thin Man," the "Andy Hardy" and "Dr. Kildaire" pictures and many other box-office successes.

And how about the star power in these pictures? They include Clark Gable, Greta Garbo, Spencer Tracy, John, Lionel and Ethel Barrymore, Myrna Loy, Fredric March, Robert Taylor, William Powell, Van Johnson, Norma Shearer, Robert Mitchum, Robert Walker, The Marx Brothers, Judy Garland, Fred Astaire, Elizabeth Taylor, Joan Crawford, Wallace Beery, Lewis Stone, Lew Ayres, Greer Garson, Frank Sinatra, Kathryn Grayson, Gene Kelly, W. C. Fields, Robert Montgomery, Rosalind Russell, Robert Young, Margaret O'Brien, Mickey Rooney, Ronald Colman, Lana Turner, Walter Pidgeon, Teresa Wright, Jean Harlow, Red Skelton, Lucille Ball, Charles Boyer, Ingrid Bergman, Joseph Cotten, Paul Muni, Luis Rainer, Jeanette MacDonald, Ava Gardner, James Stewart, Charles Laughton, John Hodiak, Frank Morgan, John Garfield, Vivian Leigh, Laurence Olivier, Edward Arnold, Van Heflin, Marie Dressler, Franchot Tone, Claudette Colbert and ever so many other popular stars who have never been seen on TV.

This lineup of top MGM pictures and stars, coupled with the top pictures and stars included in the RKO, Warner and 20th Century-Fox backlogs, has given television entertainment and star power that will, as a general rule, match anything that the theatres will have to offer currently. And in many instances, theatres will have even less to offer. All this makes for competition that is not going to be easy to buck, particularly since it is offered to the public free of charge.

The optimists who see a hopeful future for the motion picture industry discount the seriousness of TV competition by pointing out that the small screen on a home television set cannot compete with the clarity and vastness of a theatre screen, that the novelty of the medium is wearing off, and that people prefer to go out for a night's entertainment. There is logic in what they have to say, but whether it will hold true in the face of the outstanding motion pictures television can now offer — without charge — remains to be seen.

These optimists point also to the record-breaking business enjoyed by several pictures now in release. A proper answer is that there have always been several hit pictures on the market and the public has always gone out of its way to attend such attractions. This relatively small number of hit pictures, however, is not enough to sustain the theatres, which are

(continued on back page)

"The Last Wagon" with Richard Widmark and Felicia Farr

(20th Century-Fox, Sept.; time, 99 min.)

Excellent! Beautifully photographed in CinemaScope and DeLuxe color, it is one of the best super-westerns to have come out of Hollywood in a long time and should give full satisfaction to all types of movie-goers, including those who do not ordinarily go out of their way to see western-type films. From the opening to the closing scenes, one remains highly impressed and fascinated by the magnificence of the outdoor backgrounds, which offer a scenic grandeur that is nothing short of breathtaking, as caught by the panoramic sweep of the CinemaScope camera. Even more important, however, is the gripping, adventure-laden story, which centers around a small group of young pioneers, mostly 'teen-agers, who survive an Apache massacre in which their elders are killed, and who find themselves compelled to trust a frontiersman charged with multiple murders to guide them through the hostile Apache territory. The action grips one's interest throughout, not only because of the suspenseful and exciting chain of events, but also because of the manner in which several of the young people begin to appreciate and admire the frontiersman after being openly hostile to him. Richard Widmark is excellent as the fearless but misunderstood frontiersman, and there is deep human interest in the way the youthful pioneers rally to his side, first out of sympathy and then out of pure admiration for his courage. Fine characterizations are turned in by the others in the cast, most of whom are talented newcomers. A high point in the excitement is where Widmark, despite being manacled by a chain, risks his life for the others in a knife fight to the death with two Apaches. The romance between Widmark and Felicia Farr is pleasing. Exhibitors may put their best exploitation efforts behind this picture, secure in the knowledge that it will satisfy all who come to see it.

Set in the Arizona territory in 1875, the story opens with Widmark being pursued and captured by George Matthews, a sheriff, whose three brothers had been killed by Widmark. Matthews joins a passing wagon train with his prisoner, but soon earns the antagonism of its members because of his brutal treatment of Widmark. When Matthews starts to beat up one of the pioneers for offering a smoke to his prisoner, Widmark, although shackled to a wagon wheel, manages to throw a hatchet at Matthews, killing him. That night, while the camp is asleep, the younger members of the train, including Felicia Farr and Tommy Rettig, her younger brother; Stephanie Griffin and Susan Kohner, half-sisters; Nick Adams, a braggart; and Ray Stricklyn, a cool-headed neutral, steal away for a midnight swim. Upon their return, they find that their families had been massacred by Apaches, and that Widmark, left for dead, had managed to survive. Because of Widmark's superior knowledge of the wilderness, Felicia convinces the others that he must be set free to guide them through the Apache-infested country. Widmark accepts the task, despite the hostility of Stephanie and Adams. Under Widmark's guidance, the youngsters endure many hardships and dangers, and the risks he takes to protect them eventually wins their good will and admiration. Meanwhile, he and Felicia fall in love.

In the course of events, they find themselves surrounded by Indians just as a small Army ammunition wagon train passes through the area. Widmark joins forces with the soldiers and, by brilliant strategy, helps them to beat back a savage Apache attack. The commanding officer recognizes him as a wanted murderer, however, and takes him to a fort nearby. At the trial, it comes out that the men Widmark had killed had brutally murdered his wife and two small children, and he pleads the Mosaic Law of an eye for an eye. His moving plea, coupled with his heroism in saving the soldiers and young pioneers, wins him his freedom and a chance to start life anew with Felicia.

It was produced by William B. Hawks, and directed by Delmer Daves, from a screenplay by James Edward Grant, Mr. Daves and Gwen Bagni Gielgud, based on the latter's story.

Family.

"Back From Eternity" with Robert Ryan, Anita Ekberg and Rod Steiger

(RKO, September; time, 98 min.)

An unusually well produced and directed melodrama, centering around the reactions of a mixed group of people when their plane is forced down in a South American jungle. The action is realistic throughout and, as a result, one's interest is retained undiminished up to the end. The most impressive part of the picture is where the plane is shown crashing into a jungle clearing. The characters act like normal human beings, with their weaknesses or their virtues coming to the fore. Robert Ryan, as the pilot, is excellent. But Rod Steiger, as the criminal, is outstanding; he is depicted as having greater character than most of the others. The repairing of the plane and the take-off are believable. There is considerable human interest in the way all the passengers try to take care of little Jon Provost, a six-year-old youngster. There is little comedy relief. The picture is a remake of "Five Came Back," produced by RKO in 1939, but this version is by far superior:—

Included among the passengers traveling to South America for sundry reasons are Gene Barry, a high-powered financier; Phyllis Kirk, his fiancée; Anita Ekberg, a young woman with a shady past; Cameron Prud'Homme, an elderly professor, and Beulah Bondi, his wife, on a college research grant; Jon Provost, a little boy shipped South by his gangster father for protection and looked after by Jesse White; and Fred Clark, a policeman, who was guarding Rod Steiger, a revolutionist being returned to Boca Grande for the murder of a government official. The crew includes Robert Ryan, pilot; Keith Andes, co-pilot; and Adele Mara, stewardess. En route, little Jon learns that his father had been killed by rival gangsters in Chicago. Lightning strikes the plane and Ryan is forced to make a crash landing in a jungle clearing, but in the process both Clark and Adele lose their lives. With the plane damaged and rescue in doubt, Barry displays cowardice. This disgusts Phyllis, and she turns to Andes, who was trying to keep every one in line at the point of a gun. Ryan, an unhappy cynic, does nothing about the situation until induced by Anita to work on the motors. Meanwhile, all realize their

danger when it is discovered that they are surrounded by head-hunters. Under the stress, Ryan finds himself and falls in love with Anita, Phyllis grows stronger morally, and Steiger keeps a cool head. Complications arise when little Jon wanders off into the jungle. White and Anita search for him and find him, but White sacrifices his life so that both the boy and Anita can get back to safety. With the plane repaired and ready for a take-off, it is determined that only five adults and Jon can go aboard. Steiger, obtaining a revolver, takes command of the situation and kills Barry, who goes berserk. He then decides that the two pilots, the women and little Jon shall go. Miss Bondi, however, chooses to remain behind with her husband, and Steiger, too, decides to remain. The elderly couple beg Steiger to shoot and kill them with the remaining two bullets in his gun. Two shots are heard as the plane takes off. Steiger meanwhile prepares to meet his end at the hands of the savage head-hunters.

John Farrow produced and directed it, from a screenplay by Jonathan Latimer, based on a story by Richard Carroll.

Family.

"The Beast of Hollow Mountain" with Guy Madison and Patricia Medina

(United Artists, August; time, 80 min.)

Filmed in Mexico, "The Beast of Hollow Mountain" is a mixture of western melodrama and the scary activities of a prehistoric monster; and, as such, it lends itself to exploitation. The first half of the picture should give a patron his money's worth because of the colorful atmosphere, the costumes, the music and the beautiful scenic backgrounds — all photographed in CinemaScope and DeLuxe color. As to the second half, it is fantastic and at times silly, but it is the kind of silliness that movie-goers will undoubtedly enjoy, for it will give them a chance to laugh at the proceedings. The youngsters, in particular, should get a kick out of it, for they will be kept on the edge of their seats when the monster makes an appearance, chasing people and frightening them to death. Many patrons will enjoy "kidding" the scenes in which Guy Madison uses strategy to lure the beast into a swamp, where it perishes:—

Guy Madison and Carlos Rivas, owners of a ranch located near a swamp in Hollow Mountain, Mexico, believe that the disappearance of cattle from their ranch is the work of Eduardo Noriega, a rival cattleman, who sought to force them to sell their ranch. Noriega's enmity increases when Patricia Medina, his fiancée, becomes friendly with Madison. One morning, Pascual Garcia Pena, a native Indian befriended by Madison, sets out to explore the swamp in an effort to solve the puzzle of the disappearing cattle. There, a slimy, carnivorous prehistoric monster, stalks Pena and kills him. Madison, learning that Pena had failed to return from the swamp, rides up to the site and finds only his sombrero, indicating that he had perished. On the day Patricia is to be married to Noriega, she decides that she loves Madison and decides to go to him, but before she can do so she learns that little Mario Navarro, Pena's son, refused to believe that his father had perished in the swamp and had gone there to find him. Patricia goes after the child and locates him, but both are con-

fronted by the monster before they make their way to safety. Madison and Noriega rush to their rescue and, in the effort to divert the monster, Noriega is clawed and killed. Madison, at great risk to himself, lassoes the beast and tricks it into entering a stretch of quicksand, where it sinks and disappears from view. With the danger over and Noriega out of the way, Madison and Patricia prepare to wed.

William and Edward Nassour produced it, and Edward Nassour and Ismael Rodriguez directed it, from a screenplay by Robert Hill, based on an idea by Willis O'Brien.

Family.

COMPO TO LAUNCH DUES CAMPAIGN

COMPO's annual dues campaign will be launched on September 10, Robert W. Coyne, special counsel, announced this week. As in prior years, the dues will be collected by the sales forces of the major distributors.

The dues will be held to the reduced level instituted in the dues campaign of three years ago. As in the past, the dues paid by exhibitors will be matched dollar for dollar by the distributing companies.

According to Coyne, the funds collected will be used for general COMPO purposes and will be devoted primarily to the ultimate elimination of onerous taxes, the Audience Awards campaign, press relations activity and other industry projects currently under study.

A tax campaign booklet, which will be distributed to each exhibitor, has this to say:

"COMPO's recent successful tax campaign will add \$51,800,000 to the motion picture industry's annual income.

"Your theatre business will share in this increase.

"In accomplishing this great service to our industry, COMPO incurred expenditures that depleted its treasury.

"If COMPO is to continue and if it is to carry out its program your contribution to its support is urgently needed."

The annual dues schedule follows:

Four-Wall Theatres: Up to 500 seats, \$7.50; 750 seats, \$11.25; 1,000 seats, \$18.75; 2,500 seats, \$37.50; over 2,500 seats, \$75.00.

Drive-In Theatres: Up to 300-car capacity, \$7.50; 500 cars, \$11.25; 600 cars, \$18.75; over 600 cars, \$37.50.

The booklet also gives the highlights of COMPO's forthcoming program which may be summarized as follows:

The Audience Awards campaign will be repeated this year in substantially the same format as a year ago, with changes suggested by experience.

Complete elimination of the Federal admission tax is still the ultimate objective of COMPO. Only the time for the next campaign is to be determined. It must be remembered that 1,300 theatres still are burdened with the Federal tax.

COMPO's press relations committee is already at work on an ambitious program designed to stimulate business at theatre boxoffices. COMPO ads in *Editor* & *Publisher* will be continued.

open for business every day in the year. And when they can offer their patrons no more than run-of-the-mill movie fare, it is then that they will feel the competition from the top movie entertainment offered for free on television.

Exhibition has fought many tough battles in the past, but it faces its severest struggle in the coming fall and winter months, the soothsayers notwithstanding.

TEXT OF ALLIED RESOLUTION ALLEGING REPRISALS AGAINST REMBUSCH

The following is the text of the resolution adopted recently by National Allied's board of directors, protesting the alleged retaliatory measures taken by certain film companies against Trueman T. Rembusch for having testified before the Senate Select Committee on Small Business:

"At the regular summer meeting held in Louisville August 14, 1956, the board of directors took note of the campaign of harrassment and persecution waged by Loew's, Inc., Paramount, Universal and Columbia against Trueman T. Rembusch, an experienced exhibitor with an unimpeachable record, for the very obvious purpose of punishing him for having applied to Congress for a redress of grievances and having submitted pertinent information to the Senate Select Committee on Small Business.

"The fact that these companies immediately following Mr. Rembusch's appearance before said Committee abruptly reversed business policies and terminated trade customs that had featured their business relations with him for many years, and subjected him to humiliations and harrassments implying erroneously and unfairly that he was a poor credit risk, convinced the board that the four companies were actuated by a common purpose to punish him for having dared to be a witness.

"In the board's opinion this concerted campaign of reprisal is a blow aimed at Mr. Rembusch, a former president of Allied States Association, which it cannot allow to go unchallenged; but in a more important aspect the companies' conduct constitutes an affront to the United States Senate bordering upon contempt and a violation of, or conspiracy to violate, 18 U.S.C.A. 1505, providing as follows:

"Whoever corruptly or by threats or force, or by any threatening letter or communication, endeavors to influence, intimidate or impede any witness in any proceeding pending before any department or agency of the United States, or in connection with any inquiry or investigation being had by either House, or any committee of either House, or any joint committee of the Congress; or

"Whoever injures any party or witness in his person or property on account of his attending or having attended such proceeding, inquiry, or investigation, or on account of his testifying or having testified to any matter pending therein; or

"Whoever corruptly or by threats of force, or by any threatening letter or communication influences, obstructs, or impedes, or endeavors to influence, obstruct, or impede the due and proper administration of the law under which such proceeding is being had before such department or agency of the United States, or the due and proper exercise of the power of inquiry under which such inquiry or investigation is being had by either House, or any committee of

either House, or any joint committee of the Congress —

"Shall be fined not more than \$5,000 or imprisoned not more than five years, or both." (Italics added.)

"Whereupon the directors of Allied States Association voted unanimously that a resolution embodying the views of the board be transmitted to every member of the Senate Select Committee on Small Business as a protest against the retaliatory actions which have been and are being taken against Mr. Rembusch by Loew's, Paramount, Universal and Columbia, in the hope and expectation that steps will be taken by the Senate directly or by reference to the proper United States Attorney to terminate the herein-described unlawful and contemptuous conduct, to the end that Mr. Rembusch may be protected in his constitutional rights and other exhibitors who may hereafter appear before the Committee may not be intimidated or molested.

"The board also directed that this matter be placed on the agenda of Allied's 1956 National Convention which will be held in Dallas, Texas, next November, for such follow-up action as may be needed."

A VOTE OF CONFIDENCE FROM THE FORD FOUNDATION

The Will Rogers Memorial Hospital announced this week that it has received a check for \$12,950.00 from the Ford Foundation, half of its share of the Foundation's \$200,000,000 grant program to assist the nation's 3,500 voluntary, non-profit hospitals to improve and extend their services. The balance is expected to be paid next year.

Under the terms of the grant, final decision as to the use of the money is left to the hospital's governing board. The only condition is that the grant cannot be used for repaying past obligations or operating expenses for services currently being performed by the hospital.

Abe Montague, president of the hospital, said that "in making formal application for the grant, we had informed the Foundation of possible uses of the money. These included broadening the services available at Will Rogers and furthering research."

The flexibility of the grant was indicated in the Foundation announcement of the grant program, which permitted the hospital to use its gift in any area of hospital service or any other area, which in the opinion of the hospital's governing board would best serve its community. "Its 'community,' in the case of the Will Rogers Hospital, is the entire entertainment world," said Montague.

R. J. O'Donnell, the hospital's board chairman, hailed the gift as "one of the greatest votes of confidence ever placed in our industry's hospital. It now becomes our duty to see that this money is put to the best possible use for the benefit of our people."

"Our responsibility," he added, "is to keep pace with medical science so that the accomplishments of the scientists are translated into patient care. The financial problems of our hospital have grown particularly acute during the past decade. It has become increasingly difficult to find the funds to improve and extend our services to the extent possible in the light of our present knowledge. The Ford gift permits us to do things which we undoubtedly could not have done without the Foundation's generosity."

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PARAMOUNT REJECTS ALL-INDUSTRY CONFERENCE

Although expressing a willingness to meet with exhibitor leaders, provided the subjects to be discussed could be determined in advance, Paramount Pictures has rejected participation in an all-industry conference at which representatives of other film companies would be present.

Paramount's attitude was made clear in a letter sent last week-end by Barney Balaban, the company's president, replying to Rube Shor, National Allied's president, who on August 2 wrote to all the film company presidents and renewed Allied's proposal for a top level conference between exhibitor leaders and the heads of the film companies, citing the recommendation of the Senate Small Business Committee "that there is a vital need for a new spirit of cooperation between the various segments of the industry."

The following is the text of Balaban's letter:

"This is in response to your letter of August 2, 1956, renewing requests previously made by Allied States Association of Motion Picture Exhibitors and Theatre Owners of America, for 'the holding of top level conference to discuss industry problems and, especially, ways and means of stabilizing the business on a permanent and prosperous basis.' Various studio matters and the opening of our latest picture account for the delay in answering your letter.

"We are aware of the conditions of the business to which you refer, and our responsibility to exhibitors. We believe that we have discharged and are discharging that responsibility. We are spending more money than ever before to make greater and better pictures, which the public will want to see. We are spending more money than ever before to bring these pictures to the attention of the public, in the hope that they will, in greater numbers than ever before, support these pictures.

"Moreover, we are charging film rentals to exhibitors for whom you are especially speaking which, in our judgment, are fair and reasonable. In thousands of instances, as we pointed out in the hearings before the Select Committee of the Senate, we are charging for our greatest pictures exceedingly low film rentals which are little above, and even below, the cost of physical handling.

"We are therefore always mindful of our responsibility to the entire industry in seeking to keep the maximum number of theatres possible open in order that our pictures may be circulated in as many areas and as many theatres across the country as possible.

"However, exhibitors too have a responsibility to the industry as a whole and that, among other things, is to make a very real and sincere effort to understand the economic facts of life as they apply not only to exhibition but also to production and distribution as well. It is unfortunate that many exhibitors have simply refused to attempt to understand that these facts of life do exist and do create serious problems for production and distribution, as well as for exhibition.

"If this attitude is retained by exhibitor leaders as well as by exhibitors individually, how can any conference result in any constructive conclusion about anything?

"If you will study the record over the years fairly and note the chaotic results to all branches of the industry of the programs fostered by Exhibitor leadership which were not statesmanlike enough to view the industry as a whole, you will agree I am sure that a different and more constructive approach is indeed overdue.

"I concur with the Report of the Senate Small Business Committee in which they say that there is a vital need for a new spirit of cooperation among the various segments of the industry. Is it not time for us to first honestly define the area in which mutual assistance may occur and then go on—as far as possible—to try to implement a program designed to help all of us?

"Without prejudging anything, it may be that under present conditions some exhibitors, as some of us, may have to continue to struggle unilaterally with the economic and competitive problems that beset them, just as such problems have beset us.

"But, if not in this area, why should other areas not be explored where common problems exist, hopefully to arrive at solutions of mutual advantage? If such a meeting could be held in the spirit of these comments, we would not only be willing, we would be glad to sit down at a conference with a few exhibitor leaders or heads of Exhibitor Organizations to discuss these common problems and their possible solutions.

"In our judgment, such a conference should be held without our competitors being present. Apart from possible legal complications, no useful purpose would be served in doing otherwise. Each company has its own problems, its own way of doing business and its own policies. These could not and should not be discussed at a conference at which other film company heads are present."

An analysis of Balaban's letter leaves one with the impression that it is totally lacking in the conciliatory spirit with which Shor renewed the proposal for a top level, all-industry conference, and that, if exhibitors are in trouble, it is because they do not understand the economic facts of life and because their leaders, in battling for their interests throughout the years, have followed destructive policies.

He blandly declares also that Paramount's sales policies are fully cognizant of the company's responsibility to exhibitors and, without being specific, indicates that he would not consider these policies as proper topics of discussion in any contemplated conference. Moreover, he as much as states that, if some exhibitors have to suffer because of current economic and competitive problems, it is their misfortune and should not look to his company for relief.

He piously points out that he concurs with the SSBC recommendation "that there is a vital need for a new spirit of cooperation between the various segments of the industry," but he blithely ignores this part of the recommendation, which Shor cited in his letter:

"The producers and distributors have a very real obligation to the independent exhibitors, and the Committee does not feel that this obligation has been met to the extent that it should . . .

(continued on back page)

"Strange Intruder" with Edmund Purdom, Ida Lupino and Ann Harding

(Allied Artists, Sept. 2; time, 82 min.)

If your patrons like strong dramatic fare, "Strange Intruder" should satisfy them. The first part, which depicts the cruelties practiced by enemy officers in a Korean prison camp, undoubtedly will turn the stomach of almost every American who will see the picture. Later in the story, Edmund Purdom, just released from the psychiatric ward of a veteran's hospital in the United States, is shown indicating his intention of murdering the two little children of a dead doctor friend. He desists, of course, but it is a horrid sight just the same. The contemplation of murdering innocent children is in itself horrible. The story is cheerless and highly unpleasant, even though it is acted well. There is no comedy to relieve the tension. The photography is sharp and clear:—

All the American prisoners in a Korean camp are starved and ill, and many of them are dying, but the enemy officers do not relax their cruelties. Donald Murphy, a doctor, does all he can without medical supplies, but he rebels when the drunken camp commandant keeps hitting a young soldier, even though he was dead. Guards tie Murphy to a tree and torture him. Under cover of darkness, Edmund Purdom, one of the prisoners, cuts Murphy loose. Before dying, Murphy tells Purdom that Ida Lupino, his (Murphy's) wife, is unfaithful, and he makes him promise to kill his two children rather than let her lover take them. Purdom weeps for his dead friend as a bomb explodes nearby. Purdom is next seen in the psychiatric ward of a veterans' hospital in the United States. His condition is gentle but apathetic, and the doctors prescribe a visit to Murphy's family. When she learns that Purdom is on his way, Ida wonders how much he knows about her infidelities. Purdom is welcomed warmly by Ann Harding and Carl Benton Reid, Murphy's parents, and by Gloria Talbott, his sister. When Ida comes over that night, he describes her husband's bravery and she invites him to her home for the following day. There, Ida's two children warm up to Purdom. Remembering his promise to Murphy, Purdom makes attempts to murder the children, but desists. One day he finds in the house Jacques Bergerac, Ida's former lover, who was now trying to blackmail her. He grabs a knife and goes after him, only to fall down the cellar stairs as Bergerac flees in terror. The shock of the fall drives all evil thoughts from Purdom's mind, and he embraces the children with great relief. He returns to the hospital, promising Gloria, with whom he had fallen in love, that he would soon return.

Lindsley Parsons produced it, and Irving Rapper directed it, from a screenplay by David Evans and Warren Douglas, based on the novel by Helen Fowler. Adult fare.

"Girls in Prison" with Richard Denning, Joan Taylor and Adele Jergens

(American-Int'l, July 15; time, 87 min.)

An ordinary prison melodrama of program grade, best suited as a supporting feature. The story centers around a young woman who prefers to serve five years in jail rather than reveal the hiding place of the money she had received from a bank robbery. In the end she becomes regenerated. The introduction of an earthquake so as to give Joan Taylor a chance to escape with her cellmates is arbitrary, but it may get by with those who are not too fussy about story values. The efforts of a Catholic priest to persuade Joan to return the money are praiseworthy, but it is a tragedy she had caused that brings about her regeneration. Raymond Hatton is a hypocritical father, pretending illness when he actually is well. The photography is sharp and clear:—

Arrested for having taken part in a bank robbery with Lance Fuller, Joan is convicted and sentenced to five years in jail when she refuses to reveal where her share of the loot is hidden. Her plan was to serve time and then enjoy life afterwards with the money she had cached. Prison life, however, proves to be different from what she had expected, and she is horrified at the inmates and the general atmos-

phere. Adele Jergens, Helen Gilbert and Phyllis Coates, her cellmates, are a strange trio. Adele, while pretending to befriend Joan, schemes with Helen to break down her resistance so as to induce her to reveal where the money is hidden. Richard Denning, the Catholic prison chaplain, sees some good in Joan and tries to help her. Meanwhile Fuller calls on Raymond Hatton, Joan's father, and after threatening him searches the house for the money. Hatton, greedy for the loot himself, visits Joan and gives her a sob story, but she refuses to reveal the hiding place. When murder and violence occur in the prison because of the inmates' quest for the loot, Joan begins to change. An earthquake wrecks the prison buildings and Adele and Helen escape, forcing Joan to accompany them. Helen is killed during the escape, and Joan feels responsible for her death. At Hatton's house, Adele forces Joan at gunpoint to hand over the loot. Fuller shows up and shoots Adele, but he in turn is subdued by the priest in a fight to the finish. It ends with Joan accompanying the priest back to the prison with the money, confident that she will soon be paroled.

Alex Gordon produced it, and Edward L. Cahn directed it, from a story and screenplay by Lou Rusoff.

Unobjectionable morally, but it is doubtful entertainment for the younger set.

"Gun Brothers" with Buster Crabbe, Ann Robinson and Neville Brand

(United Artists, September; time, 79 min.)

A fairly good western melodrama, suitable for the lower half of a double bill. It is a story of two brothers who had been close since childhood but who come to a parting of the ways when one turns into an outlaw to gain a fortune. The action is fast and exciting throughout, and there is much gunplay. In the end, the outlaw brother turns against his partners-in-crime to come to the aid of his brother. It is a case of regeneration, and the action fans should like the twist. There is hardly any comedy relief. The photography is good:—

Discharged from the Army in 1877, Buster Crabbe looks forward to joining Neville Brand, his brother, owner of a cattle ranch near Laramie, Wyoming. While riding on the stage to Laramie, Crabbe becomes interested in Ann Robinson, a saloon entertainer, much to the annoyance of Jimmy Seay, a gambler. A band of masked outlaws, headed by Brand, hold up the stage, but Crabbe is knocked unconscious before he can recognize his brother. At Laramie, Crabbe meets Walter Sande, an old pal, who wants him as his partner in fur trapping, but Crabbe declines in favor of joining up with his brother. Lita Milan, an Indian girl, shows up to guide Crabbe to Brand's ranch. Arriving there, Crabbe soon realizes that it is not a ranch but an outlaws' lair. And when he sees Lita wearing a brooch stolen from Ann, he accuses Brand of the stage holdup. Brand tries to persuade Crabbe to join his band, but Crabbe refuses, preferring to hook up with Sande as a fur trapper. Returning to Laramie, Crabbe gives the brooch to Ann. Seay, noticing this, summons the sheriff and accuses Crabbe of being in cahoots with the outlaws. Crabbe escapes and, aided by Lita and Ann, makes his way back to Brand's ranch. A posse follows, and in the ensuing battle all the outlaws, including Lita, are killed, except Brand and Michael Ansara, his chief aide, who convinces Brand that Crabbe had called the sheriff. Brand swears vengeance. Meanwhile Crabbe and Ann join up with Sande and get married. Brand and Ansara round up a new gang to attack the trading post where Crabbe and Ann lived. Crabbe manages to convince Brand that he did not cross him, and he swings over to his brother's side. The gang, now headed by Ansara, launches a savage attack, but all die in the furious battle, with Brand sacrificing his life to save his brother. When a daughter is born to Crabbe and Ann, they name her after her dead uncle.

It was directed by Sidney Salkow, from a screenplay by Gerald Drayson Adams and Richard Schayer, based on a story by Mr. Adams. Family.

"The Vagabond King" with Kathryn Grayson, Oreste and Rita Moreno

(Paramount, September; time, 88 min.)

Produced four times before, the last time in 1938 under the title of "If I Were King," this latest version of "The Vagabond King" is a handsomely mounted production, photographed in VistaVision and Technicolor. It is, however, only a moderately entertaining operetta and will appeal chiefly to the lovers of the Rudolf Friml music, which is sung melodiously by Kathryn Grayson, Rita Moreno and Oreste, a newcomer, who plays the leading role. Oreste has a fine tenor singing voice, but his acting leaves much to be desired and mitigates against one's full enjoyment of the story's mixture of swashbuckling adventure, comedy and romance. Several of the production numbers are exciting and entertaining, but they are not enough to overcome the stiff acting and the lack of novelty in the treatment of this familiar costume play:—

To learn the names of those who were plotting against him along with the Duke of Burgundy (Tom Duggan), whose forces had blockaded Paris, King Louis XI (Walter Hampden) goes to a tavern in disguise accompanied by his councillor (Sir Cedric Hardwicke). There he finds Francois Villon (Oreste), a poet-philosopher, and his band of vagabonds making merry with food and wine stolen from the royal warehouse. After hearing what Villon has to say about what he would do if he were King, the monarch reveals his identity and has him arrested along with his vagabonds. But recognizing Villon's popularity with the people, the King offers to free his vagabonds, make him Provost Marshal and allow him to court Catherine de Vaucelles (Kathryn Grayson), an aristocrat, if Villon will persuade the people to stand by the King and resist Burgundy in an effort to unify France. Villon quickly agrees. Catherine finds herself intrigued by Villon, but quickly spurns him when she learns his true identity. In the course of events, Villon induces the King to attack Burgundy's forces, against the advice of his generals, but traitors within the court plot against the King in Villon's name and try to incite the Parisians to riot. Rita Moreno, a tavern wench in love with Villon, warns him of the plot and sacrifices her life helping him to vanquish both the traitors and Burgundy. With the Burgundians defeated, Villon, as Provost Marshal, is left with no choice but to sentence himself to death for his earlier crimes against the King. When the people protest, the King announces that Villon's life can be saved by the sacrifice of any other. Catherine rushes forward and offers her life, whereupon the King spares them both and gives their marriage his blessing.

It was produced by Pat Duggan, and directed by Michael Curtiz, from a screenplay by Ken England and Noel Langley, based on the play by Justin Huntly McCarthy.

Family.

"Hot-Rod Girl" with Lori Nelson, John Smith and Chuck Connors

(American-Int'l, July 15; time, 75 min.)

Produced on a modest budget, this program picture should get by with indiscriminating audiences on the lower half of a double bill. As indicated by the title, it is a hot-rod racing melodrama involving 'teen-agers of both sexes. The action is believable and the photography very good. The trouble with it, however, is that there is too much talk and very little action. The accidents are merely implied—they are not shown. Young Mark Andrews is believable as a tough 'teen-ager. He has good looks and should go places with better stories. There is hardly any comedy relief:—

When Del Erickson, his younger brother, is killed in a hot-rod race, John Smith blames himself for allowing the youngster to make the race and withdraws from all hot-rod activities. Chuck Connors, a policeman, who had been trying to stop 'teen-age violations by the promotion of a patrolled drag-strip, finds himself on the carpet for being too lenient with the youngsters. Many citizens object even to regulated hot-rod races. Without Smith to control their

activities, the 'teen-agers begin to use the city streets for their racing. Even Lori Nelson, Smith's sweetheart, cannot persuade him to resume his leadership. Mark Andrews, a handsome newcomer, comes to town and begins to pursue Lori. He tangles with Smith at a hangout for the hot-rodders and challenges him to a chicken-race. Smith declines, but Frank Gorshin accepts the challenge. As the two cars race head-on toward each other, Gorshin gives way at the critical moment. Smith returns to the drag-strip and the kids flock back, but the enmity between him and Andrews still flames. It comes to a crashing end when Andrews attempts to interfere with a car driven by Smith with Lori as a passenger. Smith evades Andrews, who runs down a boy on a bicycle and kills him. Smith is accused of the lad's death, but clever detection work by Connors proves him innocent and places the rightful blame on Andrews. As a result of this incident, the town decides to accept controlled racing for hot-rods and the drag-strip becomes a popular center.

Norman Herman produced it, and Leslie Martinson directed it, from a screenplay by John McGreevey.

Family.

"Port Afrique" with Pier Angeli, Phil Carey and Dennis Price

(Columbia, October; time, 92 min.)

Although staged against colorful and authentic French Moroccan backgrounds and photographed in Technicolor, this British-made murder mystery melodrama is a routine picture of its kind and does not rise above the level of moderately interesting program fare. The story, which centers around the efforts of an impatient American to find the unknown killer of his wife, is filled with all sorts of intrigues and suspicious characters, but there is little about it that seems real or convincing, and there is not much appreciable suspense or excitement. Like most mystery stories, the identity of the killer is not revealed until the finish, but few movie-goers will have trouble guessing who it is long before the end:—

Recovered from injuries received in the war, Phil Carey, an American, returns to his home and business in Port Afrique and discovers his beautiful wife lying dead in their villa. Eugene Decker, the local police chief and Carey's best friend, is convinced that she had been murdered, but he pronounces a verdict of suicide in the hope of trapping the killer. Carey, however, sets out on his own to unearth the killer. He finds reason to suspect every one who had a connection with his wife, including Pier Angeli, a cafe singer who had been sharing the villa with her; James Hayter, unscrupulous owner of the bistro in which Pier sang; Dennis Price, Carey's neglectful partner, who had let the business go to ruin; Rachel Gurney, Price's neurotic wife; and Christopher Lee, a philandering sculptor, who had carried on an affair with the murdered woman. Carey finds some solace in his wrecked life when he and Pier fall in love, but their romance goes on the rocks when he wrongly suspects her of having something to do with the disappearance of his wife's valuable diamond necklace. In the complicated events that follow, the necklace is found in the possession of Hayter, who claims that Price had sold it to him. Carey goes after Price only to discover that he and his wife had left the city hurriedly. He pursues the escaping couple in a plane and, after a crash landing, traps them in the mountains. He prepares to shoot the protesting Price for his wife's murder, but he is stopped by the timely arrival of the police chief, who cleverly tricks Price's wife into confessing that she had committed the murder after learning that Carey's wife and her husband had planned to run away together with the proceeds of the sale of the necklace. His troubles over, Carey returns to Port Afrique to start life anew with Pier.

It was produced by John R. Sloan, and directed by Rudolph Maté, from a screenplay by Frank Partos and John Cresswell, based on the novel by Bernard Victor Dryer.

Adult fare.

"The Committee cannot overemphasize the responsibility resting upon the large film companies to do everything in their power to make it possible for independent motion picture exhibitors to continue in business and to realize a fair and reasonable profit. *The time is at hand for a mature and objective appraisal of all the factors involved in the exhibition of pictures with the goal in mind of rendering assistance to independent theatre owners so that they may be able to thrive and prosper.*" (Italics ours.)

Balaban, however, is not interested in a discussion of "all the factors involved in the exhibition of pictures," and wants to confine any possible discussions to an undefined area in which, in his opinion, "common problems exist," and in which "mutual assistance" may occur. And he refuses to hold even such limited discussions at a conference at which other film company heads are present.

The Balaban letter is sorely lacking in sincerity of purpose, and the attitude assumed makes it easy to understand why Paramount, throughout the years, has been labeled by the exhibitors as the most disliked company in the business because of its unreasonable dealings.

MORE ON THE POWER ON "NO"

In its August 11 issue, this paper quoted an article that was published in "Theatre Facts," the Indiana Allied organizational bulletin, which pointed out that, despite all the talk and all the plans to combat excessive film rentals, the most effective thing the exhibitors can do is to say "NO" when confronted with outrageous terms for a particular picture.

That article pointed out that sales managers are neither "foolhardy nor complete economic unrealists," and that when they are charged with the great responsibility of getting a return on a several million dollar investment, "they will not be so reckless as watch a valuable property gather dust because they cannot reach an agreement on terms."

That there is much common sense in the advice handed out by this exhibitor organization is indicated by the following news item, which was published in a recent issue of *Film Bulletin*, under the heading, "Exhibitor Consolidation":

"'One for all, and all for one' seems to be the new slogan in exhibitor ranks, if one can judge by the talks making the rounds in several territories. Tired of trying to buck the rising film rental trend on their own, groups of exhibitors in various run categories are quietly getting together and setting limits on the terms they will pay for particular pictures. For instance, we hear that the key theatre operators in one important territory recently met secretly and talked over Paramount's 40-50% demands on 'The Man Who Knew Too Much.' The salesmen met a solid wall of resistance when they tried to sell, and, it is said, the picture finally went to the key houses in that territory at 25-35 per cent. The participating exhibitors have no fear of being charged with any violation of laws against combines since no one is required to sign any agreement or even to commit himself to any firm policy vis-a-vis the film company demands. The unity of approach in dealing for certain pictures is effected merely by discussion of the disadvantages of making high term deals. The boys are 'hurting' and finding that unity is a healing salve."

Commenting on this news item, "Theatre Facts" has this to say:

"In spite of how much exhibitors hate to pass up any strong boxoffice picture, they are beginning to realize that any one or two features account for only a small portion of their playing time over the year. Even a dark week may detract less from annual profits than the establishment of unprecedented high terms on a number of pictures. But the producer does not have the protection of these 'averages' and cannot afford to let a multi-million dollar piece of merchandise remain unsold in any great number of situations. That is why terms on 'The Man Who Knew Too Much' were reduced 15%. A growing number of exhibitors are beginning to realize their advantage at the bargaining table

— in spite of the shortage of product. All the plans and strategy that can ever be devised to attack the film rental problem cannot accomplish what a few thousands 'NOES' will do. And the first place to say NO is on any 50% picture that the distributor will refuse to review regardless of what may happen at the boxoffice."

If enough exhibitors do what the exhibitors in the above unnamed territory have done, we may very well find the distributors issuing pleas for an all-industry conference.

"Lust for Life" with Kirk Douglas

(MGM, September; time, 122 min.)

Biographical of the turbulent life of Vincent Van Gogh, the "mad" Dutch painter, "Lust for Life" has been given an excellent production in CinemaScope and Metrocolor, but, with the exception of the art lovers, it is doubtful whether it will appeal to the average run of picture-goers. In addition to the story, which deals with Van Gogh's complex character and tortured lifetime, the art lovers should find interest and fascination in the fact that the action was filmed in the towns and countryside where he actually lived and worked, and in the depiction of many of his original paintings, which were used in the picture through the courtesy of many museums and private collectors. Kirk Douglas does outstanding work as Van Gogh, and Anthony Quinn is very good as Paul Gauguin, his friend. Since Van Gogh was a man who suffered both physically and mentally throughout his life, his story is, of necessity, a cheerless one, and there is hardly any comedy to relieve the gloominess. The new Metrocolor process is good and is on a par with other color processes. Much of the photography is in a low key:—

Van Gogh, an intense young man, leaves his native Holland in 1878 to carry the word of God into the coal-mining region of The Borinage in Belgium. The sad plight of the miners moves him, and when his evangelist superiors reprimand him for giving away everything he owns to help the poor families, he denounces them for their spiritual blindness and gives up his official duties. He falls into a period of mental and physical decline, and months later is found living in squalor by Theo (James Donald), his brother. Theo persuades him to return to their parents' home in Holland to recover his health. There, he pursues an awakening interest in art and at the same time falls madly in love with a visiting cousin who rejects him, even when he follows her to her home in The Hague. Humiliated, he goes to a cafe to drown his sorrows. He meets there Christine (Pamela Brown), a lost woman of the slums. She becomes his model and mistress, and keeps house for him while he tries to master the difficult technique of painting with oils. When his father's death compels him to return home, Christine parts from him and he once again becomes lonely except for the close friendship of his brother. He uses the countryside and the farm people as the raw material for his sprouting artistic talent, but heads for Paris when his eccentricities begin to embarrass his family. There, he is exposed to the influences of the radical new school of impressionistic painters and, guided by his brother, who had become an art dealer, plunges into the movement and thus becomes drawn to Paul Gauguin (Anthony Quinn), a flamboyant impressionist. The Bohemian life in Paris interferes with his work and he goes to Southern France, where he regains his creative ability and induces Gauguin to join him. Their ideal friendship turns into a nightmare when their tempers clash. When Gauguin decides to leave, Van Gogh suffers a mental attack and mutilates his own ear with a razor. He goes to a mental institution voluntarily and, after a partial recovery, returns to his painting. But he works with such intensity that he soon suffers another breakdown. Months later, when he feels a third attack coming on, he shoots himself. He dies unaware of the fact that the work for which he had sacrificed himself was to be acclaimed by the world as masterpieces of art.

It was produced by John Houseman, and directed by Vincente Minnelli, from a screenplay by Norman Corwin, based on the novel by Irving Stone.

Family.

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SHOR ASKS BALABAN TO RECONSIDER

Under date of September 7, Rube Shor, president of National Allied, sent the following letter to Barney Balaban, president of Paramount Pictures, whose letter rejecting Shor's proposal for an all-industry conference was published in last week's issue:

"While in general your letter fell below our highest hopes and expectations and in one particular seemed deliberately provocative, I refuse to be either discouraged or provoked in these early stages of Allied's effort to carry out the recommendation of the Senate Small Business Committee by bringing about a rapprochement between distribution and exhibition.

"In your letter you appear to recognize the critical condition of the motion picture business as I tried to reflect it in mine and that is a good starting point for further explorations. I am sure you are aware, as we most painfully are, that the depressed state of the business has seriously undermined the morale of industry members, especially in the lower echelons. It seemed to us that one of the first fruits of a top-level conference such as we proposed would be to imbue industry members, investors, creditors and all dependent upon the industry for a livelihood with renewed confidence and courage just when it will do the most good.

"Not since December 9, 1941 have the leaders of the several branches got together to consider over-all industry problems and publicly to attest their faith in the motion picture business. To the anxious thousands whose lives and fortunes are bound up in that business, such a gathering at this time would give comforting assurance that the industry does not lack for broad-gauged leadership and that everything is being done that can be done to protect and preserve the business. It is not our idea, as you seem to fear, that this preliminary conference should deal with the specific policies and practices of any particular company. Certainly it is not our purpose to push for measures that might be on the shady side of the law, since the exhibitors would be implicated as well as the film companies. If as a result of these initial discussions each group can gain a clearer understanding of the others' problems, and there is generated a mutual confidence and a desire to cooperate for the common good, the details can be left to later separate meetings such as you suggest.

"You, in effect, charge exhibitors with blindness to the problems of the producers and distributors and question whether, if that continues, any good can come of a conference. In this pot-and-kettle business we must all practice a degree of tolerance and I will certainly agree with you that no one branch has

spent much time worrying about the perplexities of the others. One of Allied's reasons for proposing this meeting was to overcome this intra-industry isolationism. Indeed, at our recent board meeting in Louisville it was proposed by one of our directors and approved by the board that in the follow-up correspondence with the heads of the film companies I should advocate that the scope of the meeting be enlarged to include distributor problems as well as exhibitor problems. In my judgment it would be equally fatal to the conference for the representatives of the exhibitors willfully to reject the problems of the producer-distributors as it would be for the representatives of the latter to come to the meeting harboring ancient grudges and voicing complaints against exhibitor leaders for alleged chaotic conditions brought about by action of the courts and force of law.

"For the foregoing reasons we very much hope that you will reconsider your decision not to participate in a general top-level conference such as Allied has proposed. In our opinion it would give the entire industry a lift if such a meeting could be scheduled for the week of September 24."

Mr. Shor closed his letter in hopes of "a prompt response."

Rube Shor is to be commended for the constructive and statesmanlike manner in which he has asked Balaban to reconsider his decision. Balaban's reply will be a measure of his statesmanship and of his sincere interest in the welfare of the industry as a whole.

COMPO SETS DATE FOR AUDIENCE AWARDS

At a two-day meeting held this week, the COMPO Audience Awards Planning Committee voted to change the date of the public balloting in this year's Audience Awards election to the 10 days beginning Christmas Day and ending at midnight January 3.

As was the case last year, the public will be asked to vote for the best picture, best performances (male and female) and most promising new personalities (male and female) among the pictures released from October 1, 1955 to September 30, 1956. In making the change of the public balloting from last year's dates, November 17-27, to December 25-January 3, the committee said that it was acting in response to numerous comments from theatres that there should be a greater time lapse between the end of the operative year, September 30, and the actual balloting so

(continued on back page)

"The Power and the Prize" with Robert Taylor, Elisabeth Mueller, Charles Coburn and Sir Cedric Hardwicke
(MGM, October; time, 98 min.)

In theme, "The Power and the Prize" is somewhat similar to MGM's "Executive Suite" in that it deals with the ethics of big business—this time on an international scale, and with a warm love story. It is a well made film, competently directed and acted, and should prove interesting and entertaining, if not always believable, to thoughtful adult movie-goers, who will best appreciate the dialogue, which frequently takes some meaningful digs at both British and American attitudes and business practices. Its appeal to the action fans, however, is doubtful, for it is all talk and little movement. Robert Taylor does good work as a brilliant young executive who endangers his assured future in a giant corporation when he falls in love with a displaced European widow and refuses to believe that she might be subversive—a charge that proves to be false. Elisabeth Mueller, a Swiss-born star from Germany, is most appealing as the young widow, and her fresh personality should win her many fans in this country. An outstanding performance is turned in by Burl Ives as the ruthless and domineering president of the corporation, a man who had groomed Taylor as his successor but who turns against him as a result of his love for Miss Mueller and of his refusal to carry out an unethical business deal. The manner in which Ives is compelled to yield his post to Taylor makes for a satisfying, if fanciful, ending. The black-and-white photography, in CinemaScope, is fine:—

Taylor, a promising young executive with Amalgamated Metals, is engaged to Nicola Michaelis, Ives' attractive niece. Their wedding is postponed abruptly when Ives sends Taylor to London to negotiate a deal with an English firm seeking American technical skill and finances to mine valuable ore in Africa. Taylor dislikes the instructions given to him by Ives, who sought to ultimately gain control of the English firm, which was headed by Sir Cedric Hardwicke. By chance Taylor meets Elisabeth, a former refugee from Nazi concentration camps, who now operated an agency for displaced European artists. She discourages his attentions at first, but a deep attachment develops between them and he asks her to become his wife. Feeling guilty about the fact that his attempted business deal, while not dishonest, is at least unethical, Taylor tells Hardwicke the truth. Hardwicke, indignant but appreciative of Taylor's honesty, breaks off negotiations. Taylor flies back to New York and uses all his influence to speed Elisabeth's arrival in the United States. Meanwhile he parts with Nicola on friendly terms. The collapse of the business deal in London, Taylor's breaking his engagement to his niece, and his suspicions that Elisabeth had an immoral and subversive background, cause Ives to demand Taylor's resignation. Charles Coburn, one of the firm's influential directors and largest stockholders, urges Taylor to fight back and quietly arranges to have Elisabeth's past investigated. The investigator's report clears her of all suspicion and, in a showdown, Coburn compels Ives to resign from the presidency in favor of Taylor, who is elected unanimously by the board. His troubles over, Taylor sets out with Elisabeth on a honeymoon.

It was produced by Nicholas Nayfack, and directed

by Henry Koster, from a screenplay by Robert Ardrey, based on the book by Howard Swiggett. Adult fare.

"Attack!" with Jack Palance, Eddie Albert and Lee Marvin

(United Artists, October; time, 107 min.)

A grim but gripping war melodrama is offered in "Attack!" which has become a center of controversy because of alleged efforts on the part of the U.S. Department of Defense to exercise unwarranted censorship during its production. This controversy has been given wide publicity in the newspapers and should create considerable interest in the picture. The film should benefit also from favorable word-of-mouth advertising, for it is one of the better pictures of its kind and is different in theme and treatment in that it deals with the conflict between a cowardly American captain and his subordinates. It is a tense and powerfully dramatic story, and the action is rugged, brutal and exciting, particularly in the battle sequences, with no concessions to the squeamish. The direction is expert and the acting of the all-male cast is excellent, with outstanding portrayals turned in by Eddie Albert, as the cowardly captain who is despised by his men; Jack Palance, as a courageous but vindictive lieutenant who vows to kill Albert if his cowardice causes more casualties; and Lee Marvin, as a scheming colonel, who tolerates Albert and refuses to relieve him of his command because of his importance to him politically. There is strong dramatic impact in the closing sequences, where Palance, mortally wounded in battle, dies while trying to dispose of Albert, who is shot dead by another officer when he tries to surrender to the enemy. Robert Strauss, as a wise-cracking GI, injects a welcome note of comedy into the hard-hitting proceedings. The photography is very good:—

When a platoon headed by Palance is pinned down by gunfire from an enemy pillbox, Albert agrees to provide supporting fire if Palance's men make an attempt to capture the pillbox. He fails to come through with the support in order to save his own neck, and as a result Palance loses most of his men. This and other cowardly actions on the part of Albert embitter his staff to a point where William Smithers, his executive officer, has a man-to-man talk with Lee Marvin, the commanding colonel, and requests that Albert be kicked upstairs to Division Headquarters before he causes other men to die. Marvin, an opportunistic fellow, admits that Albert is cowardly, and he also admits that Albert's father, an influential judge, would be valuable to him politically after the war, but he turns down the request on the ground that the outfit would not see combat action again. Shortly thereafter, a surprise German breakthrough occurs and Marvin orders Albert to capture a strategic house in a nearby village. Albert assigns Palance to head a platoon on the mission and promises to give him adequate support. Palance warns Albert that he will come back and kill him if he leaves the men stranded once again. Palance and his men capture the house, but when their position becomes untenable they ask Albert for the promised support to help them make their way back to safety. Albert ignores their walkie-talkie appeal and goes to pieces as the Germans advance. Palance, though wounded mortally, makes his way back to the base and finds Albert holed up

in a basement with a number of the men. He tries to shoot Albert, but dies before he can pull the trigger. Albert, against orders, attempts to surrender, but he is shot dead by Smithers before he can do so. The outfit is saved by the arrival of reinforcements, and when Marvin learns of how Albert had died, he tries to bribe Smithers with a promotion if he will sign a Citation to the effect that Albert died like a hero. Smithers refuses and sets out for Headquarters to give himself up and to tell the truth about Marvin and Albert.

It was produced and directed by Robert Aldrich, from a screenplay by James Poe, based on the play "The Fragile Fox" by Norman Brooks.

Unobjectionable morally.

**"Beyond a Reasonable Doubt" with
Dana Andrews and Joan Fontaine**
(RKO, September 5; time, 80 min.)

"Beyond a Reasonable Doubt" has been given a good production, but it does not rise above the level of moderately interesting program fare because of a story that is too patly contrived. Moreover, the motivations of the characters are incredible. For instance, it is too much to expect an audience to believe that Dana Andrews, a famous novelist, to help Sidney Blackmer, a publisher, prove the fallacy of circumstantial evidence, would enter into a scheme whereby he (Andrews), through the planting of such evidence, would be arrested, tried and convicted on a murder charge. What is particularly contrived is the accidental death of Blackmer, the only collaborator in the scheme, and the destruction of the proof needed to clear Andrews after his conviction. Unbelievable also is the surprise ending in which it is established that Andrews actually had committed the crime. There are other incredible angles to the story that mitigate against its acceptance by movie-goers who demand logic in their screen fare, but it probably will get by with those who are not too fussy about story values. There is no comedy relief. The photography is sharp and clear:—

Blackmer, a prominent newspaper publisher, is vigorously opposed to capital punishment based on circumstantial evidence, and he feels that Phillip Bourneuf, a politically ambitious district attorney, had gained too many convictions on such evidence. To dramatize the fallacy of circumstantial evidence, Blackmer enlists the aid of Andrews, a prominent novelist. They plan, by means of planted circumstantial evidence, to throw suspicion on Andrews in connection with the unsolved murder of a burlesque queen, and after Andrews is convicted, Blackmer is to come forward with proof of his innocence. Everything works out as planned when Andrews is arrested, tried and convicted on the circumstantial evidence presented by Bourneuf. Gathering up the documentary evidence needed to prove Andrews' innocence, Blackmer heads for the courthouse in his car only to be killed when a truck crashes into the automobile, setting it on fire and destroying the evidence. Andrews becomes frantic when he learns of Blackmer's death and he tells his attorney for the first time of the scheme to frame himself. The attorney tries to reopen the case, but the judge, lacking proof, has no alternative but to pronounce the death sentence. On the night of the execution, a hand-written letter is found among Blackmer's effects in which the

publisher had recorded every detail of the plan by which he and Andrews hoped to discredit convictions based on circumstantial evidence. Although the letter absolves Andrews, Joan Fontaine, Blackmer's daughter and Andrew's fiancée, is disturbed by information dug up by the district attorney concerning Andrews' past. She questions Andrews and extracts from him a confession that he had actually murdered the burlesque queen. Shocked, she informs the Governor, who announces that there will be no pardon and that Andrews must pay for the crime with his life.

Bert Friedlob produced it and Fritz Lang directed it, from a story and screenplay by Douglas Morrow.

Unobjectionable morally.

**"The Gamma People" with Paul Douglas
and Eva Bartok**

(Columbia, October; time, 79 min.)

Aside from the fact that it is mediocre, this British-made program melodrama is unpleasant, for it centers around an evil scientist who controls a mythical European state by experimenting with gamma rays on the brains of children. His idea is to produce a race of geniuses, but most of the children turn into imbeciles who do his bidding. An effort has been made to lighten the proceedings by the injection of comedy, but this humor falls flat, mainly because the basic theme itself is ugly. The pace is slow and it offers little in the way of suspense or excitement. Not much can be said for either the direction or the acting:—

While traveling through Austria on their way to an assignment in Salzberg, Paul Douglas, a devil-may-care American reporter, and Leslie Phillips, an English photographer, accidentally break through the Iron Curtain and find themselves in the small state of Gudavia. They are immediately arrested as spies. Walter Rilla, a mad scientist who governed the state and who was experimenting on the brains of children with gamma rays, orders the release of the two men lest their arrest result in unwanted publicity. They get full apologies and are treated royally, but they smell a story and decide to stay on. They meet up with two products of Rilla's experiments, Pauline Drewett, an eight-year-old child who played the piano like an old master, and Michael Carridia, a precocious boy, who was completely under Rilla's power. Through Eva Bartok, Michael's elder sister, and Martin Miller, Pauline's father, Douglas learns of Rilla's experiments and sympathizes with their desire to free the children from allegiance to Rilla. Miller plans to escape with his little daughter, but Michael reports this to Rilla, who sees to it that Miller is killed by brainless robot-like creatures, called Goons, who were the products of Rilla's unsuccessful experiments. Douglas witnesses the murder and decides to get away, taking Eva and Pauline with him. The Goons capture them, however, and take them to a castle in which Rilla carried on his brain experiments. There, Rilla turns a gamma ray gun on them. Little Michael, suddenly becoming remorseful, turns on Rilla, shoves him into a chemical vat and sets off mechanisms that destroy the castle in a series of explosions. With Rilla dead, the people celebrate their freedom, and Douglas prepares to leave with Eva, with whom he had fallen in love.

It is a Warwick Production, produced by John Gossage and directed by John Gilling from their own screenplay, based on a story by Louis Pollock.

Adult fare.

that theatres will have a chance to play all the pictures on the ballot. Last year, it was reported, many participating theatres had no opportunity to play some of the pictures nominated and consequently felt that their patrons knew nothing about them.

The committee also decided to cut the nominations in each of the five categories from 20 to 10. This also, it was explained, was in response to opinions expressed by exhibitors that last year's ballot was too long.

Because of the confusion that resulted from last year's three nominating ballots, it was decided to have but one nominating ballot this year. All film distributors will be asked to place in contention those pictures released during the operating year, October 1 — September 30, which they deem most worthy and to follow the same procedure in naming as contenders the performances of their leading actors and actresses and the contenders in the male and female new personalities division.

The pictures and personalities chosen by the producing-distributing companies will be listed on one nominating ballot, which will be distributed to 16,000 theatres through the exchanges of National Screen Service. From this ballot exhibitors will be asked to nominate the 10 best pictures, the 10 best performances by an actor, the 10 best performances by an actress, the 10 most promising new male personalities and the 10 most promising new female personalities. These nominations will go on the ballot to be used in the public voting in theatres December 25 — January 3. All ballots must be cast in ballot boxes installed in the theatre lobbies.

Winners of the public voting will be announced at a function to be held on or about January 15. The nature of this function will be determined by the new national chairman of the Awards campaign who is yet to be selected.

The committee also decided that this year no player will be listed more than once in the best performance classification in the public ballot. Last year's ballot contained the names of several players who were nominated for their performances in different pictures. Should a player be nominated for his performance in more than one picture he will be asked to choose which performance he wishes to have listed on the ballot.

The COMPO Audience Awards Committee has acted wisely in making the above changes. The new balloting period comes at a time when theatre attendance is, as a general rule, at its peak, and should result in a greater public vote than was registered last year. Moreover, it should induce a larger number of theatres to participate in the poll because more of them will have had an opportunity to play the pictures listed on the ballot. Reducing the number of nominating ballots from three to one, and eliminating the listing of any player in more than one best performance classification, are other wise changes that should simplify and benefit the poll.

It is to be hoped that exhibitors everywhere will support this project to the fullest extent, for, as it has already been said in these columns, the poll will not only give the movie-goers of the nation an opportunity to express themselves on their favorite stars and pictures, but it is bound to create renewed public interest in motion pictures to the benefit of the industry as a whole.

A HALLMARK OF QUALITY

On Sunday, September 16, CinemaScope will celebrate its third anniversary. In the three years since it was first shown to the public at the Roxy Theatre in New York City, CinemaScope has truly become the hallmark of motion picture entertainment, as evidenced by the fact that 36,197 theatres in 41 countries throughout the world now are equipped with the necessary installations to show pictures in this medium.

It is true that CinemaScope is no longer novel and that the success of a picture made in that process depends on its entertainment quality, but the fact remains that it is one of the greatest technological advancements in the presentation of motion pictures, for its panoramic sweep, its elimination of grain and distortion, its depth of focus and brilliance of images have given the screen, not only an enlarged scope, but also a heightened grandeur that cannot be surpassed by any other field of entertainment.

When it introduced and developed CinemaScope early in 1953, 20th Century-Fox made it clear that the process was neither a "novelty" nor a "flash in the pan" device, and it evidenced its confidence in the permanency of the medium by investing more than \$25,000,000 in a heavy CinemaScope production schedule, and advancing more than \$10,000,000 to perfect the system and bring about mass production of lenses, screens, sound systems, etc., so that the greatest number of exhibitors could obtain the needed equipment in the shortest possible time.

The overwhelming world-wide acceptance of CinemaScope as it completes the third year of its existence gives 20th Century-Fox the right to stick out its corporate chest with pride.

A BLOW TO THE PUBLICISTS

According to a news report in *Film Daily*, figures of motion picture grosses no longer will be published by the *New York Times* unless their reliability is assured, or the claimed gross figure is accompanied by a statement of trustworthy character.

Stating that this policy would bar from the newspaper figures released by press agents as a matter of routine, the report adds that the *Times'* move is the result of some recent gross figures released.

Assuming that this report is accurate, the *New York Times* is to be congratulated for refusing to lend the prestige of its columns to unverified box-office figures, for such figures are usually inflated and rarely correct.

As the readers of these columns know, HARRISON'S REPORTS, throughout the years, has cautioned the exhibitors about the unreliability of the weekly grosses and daily box-office receipts published in the trade papers, based either on their own surveys or on statements handed out by the distributors. To prove that these figures are, as a general rule, misleading, this paper has several times reproduced the gross figures reported in other trade papers on specific pictures in specific theatres, and a comparison of the figures showed that they differed, not by hundreds, but by thousands of dollars.

No sensible exhibitor will pay any attention to these published figures because their only purpose is to lure him into paying for a picture more than it is worth.

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TOA SEEKS NEW ARBITRATION CONFERENCE

Meeting in New York on Wednesday of this week, prior to the opening of the organization's annual convention on Thursday, the board of directors and executive committee of the Theatre Owners of America adopted a resolution in which they reaffirmed "their belief in the principles of arbitration and conciliation for the motion picture industry."

The resolution authorized the organization's president "to appoint a committee to negotiate an arbitration and conciliation system as recommended by the Senate Small Business Subcommittee," and stated that the combined board and executive committee "agree with the Committee that 'many of the problems and disputes between distributors and exhibitors can be settled within the industry and an arbitration system dealing with such topics as clearance, runs, competitive bidding, forced sales and contract violations would be a major step' and would lead toward the increased production of good motion pictures."

TOA's willingness to sit down once again with distribution to negotiate another arbitration and conciliation system is, like National Allied's bid for a top-level, all industry conference, another forward and statesmanlike step on the part of organized exhibition to carry out the SSBS's recommendation "that there is a vital need for a new spirit of cooperation between the various segments of the industry."

There can be no question that an arbitration system, one that would be meaningful and workable even if it does not contain a provision for the arbitration of film rentals, could help solve many of the controversial problems that are keeping distributor-exhibitor relations in a constant state of turmoil.

It is to be hoped that, if the distributors accept TOA's bid for another try at arbitration, they will enter the negotiations with a sincere desire to hammer out a truly worthwhile formula.

It will be a waste of time if they come through with a plan that is no better than the one formulated last year, and that was aptly described by Harry C. Arthur, board chairman of the Southern California Theatre Owners Association, as one that makes "slight concessions for the sake of having an arbitration draft but does not get to the heart of the problem."

TOA's NEW OFFICERS

Ernest G. Stellings, who heads the Stewart-Everett theatres in Charlotte, N.C., has been elected president of the Theatre Owners of America, succeeding Myron

N. Blank, of Des Moines, who has become the new chairman of the board, succeeding E. D. Martin.

Other officers elected or re-elected at this week's combined meeting of TOA's board and executive committee include George Kerasotes, as chairman of the executive committee; Sam Pinanski, honorary chairman of the board; Nathan Greer, Roy Cooper, Samuel Rosen, J. J. Rosenfield and R. M. Kennedy, as assistants to the president; Carl E. Anderson, A. Julian Brylawski, Burton I. Jones, Horace Denning, C. E. Cook, John W. Keiler II, Albert M. Pickus and John H. Rowley, as vice-presidents; Robert H. Livingston, as vice-president; and Si H. Fabian, as treasurer.

THE TOA CONVENTION

The ninth annual convention of the Theatre Owners of America opened on Thursday of this week at the New York City Coliseum for a period of five days, ending Monday, September 24.

A report on the convention's deliberations and the actions taken will be published in next week's issue.

A highlight of the opening session was the keynote speech made by Si Fabian, president of the Stanley Warner Corporation, who, pointing to the revolutionary change now taking place in the industry, posed these questions in his talk. "Shall we be optimistic or pessimistic? Shall we take cover until the storm is over or shall we fight it, building dikes and channels to reduce the damage and planning enthusiastically for the future? He then answered these questions by declaring that "our only course is organize to fight, not for salvage, but for salvation itself."

Faith in the industry, said Fabian, is wonderful, "but it doesn't put pictures on the screen." He added that enthusiasm is indispensable, "but by itself it doesn't sell a single admission ticket." But faith and enthusiasm, harnessed to intelligent planning, he declared, will assure a great future for the business.

To help themselves, said Fabian, exhibitors must constantly strive to keep their theatres up to date in appearance and comfort, and they must put forth their best exploitation efforts on the pictures they play, but he called also on the producers to do a better pre-selling job on their pictures to help bring back the lost audience and to create "a waiting public."

Elsewhere in his talk Fabian made a plea for exhibitor unity and one combined exhibitor organization. He deplored the lack of "bright young men" who used to join the industry, and urged that jobs be made more attractive to them. He urged also that the industry adopt an arbitration system and a public relations program.

(continued on back page)

**"Written on the Wind" with Rock Hudson,
Lauren Bacall, Robert Stack and
Dorothy Malone**

(Univ.-Int'l, no rel. date set; time, 99 min.)

"Written on the Wind" offers a story that is cheerless and, in many respects, unpleasant, but it may very well prove to be an outstanding box-office attraction because its presentation of sex, both in dialogue and action, is as plain and daring as anything ever seen on the screen and is sure to cause considerable talk on the part of those who will see the picture. Centering around the unhappiness that results when a well-meaning secretary marries the irresponsible playboy son of her wealthy employer, the story's mixture of jealousy, frustration and downright meanness has a hokey, soap-opera quality, but it holds one's interest throughout, mainly because of the lurid machinations of the playboy's nymphomaniacal sister. Dorothy Malone plays this wanton characterization in sizzling fashion, and the manner in which she exudes sex should make Marilyn Monroe look to her laurels. This is particularly true in one sequence, where she does a frenzied dance in the privacy of her bedroom after being caught in a motel with a man she had picked up. Lauren Bacall is sympathetic as the patient bride who tries to make the best of a bad marriage, and so is Rock Hudson, as her husband's companion, who loves her but respects her marital status, and who is unjustly accused of fathering her child. Robert Stack is effective as the playboy-husband who resumes his drinking after permitting his self-indulgent sister to convince him that his wife had been unfaithful. The Technicolor photography is excellent:—

Accompanied by Hudson, his boyhood friend and constant companion, Stack, irresponsible son of Robert Keith, an oil tycoon, arrives in New York and meets Lauren, a secretary in the Manhattan office of his father's firm. He tries to overwhelm her with his lavish spending and asks her to marry him. Aware of his reputation, she refuses, but she gives in when he convinces her that he is really in love for the first time in his life. They marry and go to live in the family mansion in Texas, where Stack becomes a new man and prays for the day when Lauren will make him a proud father. Hudson, having fallen in love with Lauren himself, takes the marriage as a hard blow. Dorothy, Stack's sister, jealously notices Hudson's feelings for Lauren and vows that she will have him in marriage or out. Stack begins drinking recklessly when the family doctor tells him that he probably will never be a father. Dorothy, frustrated in her insatiable desire for Hudson, seeks satisfaction with any man. Her wanton behavior, coupled with Stack's retrogression, causes their father to suffer a fatal heart attack. With Stack becoming more irresponsible, Hudson asks Lauren to go away with him, but she reveals that she is going to have a baby and hopes that the news will bring Stack to his senses. Dorothy maliciously convinces Stack that Hudson must be the father of the expected child. He beats Lauren cruelly, causing her to have a miscarriage. Hudson, angered, threatens to kill him. Stack obtains a gun and goes after Hudson, but Dorothy tries to stop him and the gun goes off during their struggle, killing him. At the inquest, things look bad for Hudson when several servants testify that they had heard him threaten to kill Stack. Dorothy, called to the stand, sees an opportunity to get even with Hudson for having spurned her throughout the years, but when she starts to testify she does the first decent and honest act in her adult life by telling the truth. It ends with Lauren and Hudson setting out to make a new life for themselves.

It was produced by Albert Zugsmith, and directed by Douglas Sirk, from a screenplay by George Zuckerman, based on the novel by Robert Wilder.

Strictly adult fare.

**"Cha-Cha-Cha-Boom!" with Steve Dunne
and Alix Talton**

(Columbia, October; time, 72 min.)

Having scored a financial success with "Rock Around the Clock," which featured the current rock-and-roll rhythm craze, it is evident that producer Sam Katzman is trying to repeat that success with this picture, which features Latin American music and dance routines. It is doubtful if it will attain the popularity of its predecessor, but just the same it shapes up as a lively and entertaining program musical that should go over well with the followers of mambo, the Cha-Cha-Cha and other Latin American rhythms, which are performed in fine fashion by the orchestras of Perez Prado, Luiz Arcaez and Manny Lopez, and by the dance team of Sylvia Lewis and Dante De Paulo. Featured also are several popular American songs, which are sung by the Mary Kay Trio and Helen Grayco. Like numerous other pictures of this type, the musical proceedings are held together by a lightweight story that offers some comedy and romance:—

Stephen Dunne, a talent scout for Globe Records, is unable to dig up any new talent because nobody wants to work for Howard Wright, his mean boss. Alix Talton, his fiancée, does similar work for Starbright Records and asks Dunne to join her firm but he does not relish the idea of being her assistant and declines the offer. Hitting upon the idea of finding some talented unknowns and using them as a basis for a company of his own, Dunne quits his job, enlists the aid of Jose Gonzales Gonzales, a former Army buddy, and heads for Havana to find a new kind of music. There he holds auditions and meets up with Sylvia Lewis and Dante De Paulo, a dance team. Sylvia, a sexy character who used sex for her own purposes, takes Dunne to a fiesta at a sugar plantation to hear the wild music of Perez Prado and his band. Highly impressed, Dunne arranges for the band to accompany him back to New York, along with Sylvia and her partner. Needing \$100,000 to start his new company, Dunne holds an audition for potential investors, but though they are strongly impressed they hesitate to invest in unknown talent. To add to Dunne's troubles, Alix breaks their engagement because of a misunderstanding over Sylvia's attentions toward him. After numerous complications, and at a time when all seems lost, Alix comes to Dunne's rescue and helps him to arrange a "Night in Latin America" show for television. The project proves to be a huge success and results in Dunne becoming the new head of Globe Records, his old firm, with Alix as his partner, both in business and in private life.

It was produced by Sam Katzman, and directed by Fred F. Sears, from a screenplay by James B. Gordon.

Family.

**"Spin a Dark Web" with Faith Domergue
and Lee Patterson**

(Columbia, October; time, 76 min.)

This British-made crime melodrama is a routine picture of its kind, best suited for undiscriminating audiences as the lower half of a mid-week double bill. Set in London's Soho district, it offers a formula story about a young Canadian who becomes involved with a gang of racketeers but who sees the error of his ways when they resort to murder. The characterizations are stereotyped, and for excitement it offers the usual type of chases, gunfights and cold-blooded killings, but the effect is only mildly interesting because one anticipates the development of the plot. The direction and acting meet the demands of the ordinary story material, and the photography is good. There is no comedy relief:—

Lee Patterson, a Canadian ex-service engineer, hangs around a Soho gymnasium owned by Jose Ambler and looks for an easy job. Rons Anderson, Ambler's daughter, loves Patterson and gives him her sympathetic friendship. Through Robert Arden, an old friend, Patterson meets Martin Benson, a top racketeer, and is hired at the instigation of Faith

Domergue, Benson's beautiful Sicilian sister. Bernard Fox, one of Benson's henchmen, kills Ambler's son, a young boxer, when he refuses to "throw" a fight as ordered by Benson. The police suspect the gang but are unable to prove anything since Fox had gone into hiding. Rons, learning that Patterson now worked for Benson, suspects him of being involved in the murder of her brother, but he convinces her of his innocence. Meanwhile Faith makes a play for Patterson and he becomes her lover. Benson utilizes Patterson's talent as an engineer to make a gadget by which the gang can intercept calls on the bookmakers' private lines from London to the race track, so that they can give phony odds to the track bookies. The scheme works and the gang cleans up. A celebration party is interrupted by the arrival of Fox, who demands money to remain in hiding. Benson, prompted by Faith, kills Fox lest he eventually betray them all. This ruthless murder disgusts Patterson, who walks out on the gang, despite Faith's efforts to stop him. When the police discover Fox's body, Benson makes arrangements to flee to Italy with Faith, but Faith, insisting that Patterson accompany them, forces him to agree by threatening to kill Rons, whom the gang had made captive. Enroute to a waiting boat, Patterson gets into a fight with Benson, and Faith, shooting at Patterson, accidentally kills her brother. The police arrive on the scene and arrest both Faith and Patterson. Later, Patterson is given a light sentence for his involvement with the gang and Rons promises to wait for him.

It was produced by George Maynard, and directed by Vernon Sewell, from a screenplay by Ian Stuart Black, based on "Wide Boys Never Work," a novel by Robert Westerby.

Adult fare.

"The Brave One" with Michel Ray

(RKO, October 10; time, 100 min.)

Sentimental and heart-warming entertainment is offered in "The Brave One," which deals with the love of a small boy for a valiant fighting bull, whom he had reared affectionately from birth. Outstanding among the picture's virtues are the magnificent outdoor backgrounds of Mexico and the fascinating shots of Mexico City, beautifully photographed in CinemaScope and Technicolor. The film suffers somewhat, however, from choppy editing and from the introduction of by-plots that have little bearing on the main story line. Moreover, the manner in which the boy strives to save his pet from being sent into the bull-ring is frequently illogical. But these flaws probably will be overlooked by all but the hypercritical because of the story's human qualities. The bullfight in the end is highly dramatic and exciting, and is the best ever seen on the screen. The blaring music, the colorful atmosphere, the frenzied crowd reaction and their demand that the bull be spared because of his unusual display of courage—all these serve to make the bullfight memorable. The picture will require selling, for no one in the cast means anything at the box-office, but all the players act very well, particularly little Michel Ray, as the appealing young hero:—

Michel, son of a Mexican farmer, is devoted to "Gitano," a magnificent bull, whom he had "mothered" and loved from birth and who had been given to him by a wealthy rancher. When the rancher dies in an accident and all the ranch bulls are sold at auction, "Gitano" is among those sold because of Michel's inability to produce proof of ownership. Michel's attempt to run away with the bull is unsuccessful, and he follows the animal to Mexico City, where he had been shipped to meet a famous matador in the bull-ring. Desperately seeking to save his pet, Michel conceives the idea of appealing to the President of Mexico. He encounters many disappointments in his efforts to locate the President but finally gets to see him by sneaking into the palace. Touched by the youngster's plea, the President gives him a letter to the owner of the bull-ring requesting that he return "Gitano" to the boy. He then rushes the youngster to the bull-ring with a motorcycle escort, but he arrives just as

the bull thunders into the arena. A tremendous battle takes place between the bull and the matador, and as the animal fights on and refuses to accept his fate, the crowd, in admiration, roars a demand that he be spared. The officials give in to the demand, and as the matador retires from the ring, the crowd is terrified at the sight of little Michel running toward the enraged bull. Their silent horror turns into a mighty ovation when the youngster embraces the animal and leads him out of the ring victoriously.

It was produced by Maurice and Frank King, and directed by Irving Rapper, from a screenplay by Harry Franklin and Merrill G. White, based on a story by Robert Rich.

Family.

"The Opposite Sex" with June Allyson, Joan Collins, Dolores Gray, Ann Sheridan, Ann Miller, Agnes Moorehead and Joan Blondell

(MGM, October; time, 117 min.)

A good comedy-drama with music, photographed in CinemaScope and Metrocolor, and bolstered by a star-studded cast. It is a remake of Clare Boothe's satirical play, "The Women," which MGM first produced in 1939 with Norma Shearer, Joan Crawford and Rosalind Russell in the leading roles. Except for the inclusion of several musical numbers and of men in the cast, the story remains substantially the same in that it centers around a perfect wife whose husband's affair with another woman becomes a subject of malicious gossip and leads to a divorce. The manner in which she eventually unsheathes her own claws and wins him back is presented in mirthful fashion. The dialogue is smart and spicy, and human appeal is mixed in with the comedy, much of which stems from the actions of the gossipy women. The musical numbers are highly entertaining, and they include guest appearances by Harry James, Dick Shawn, Art Mooney and Jim Backus. The production values are lavish, and women in particular should be thrilled by the display of gorgeous clothes:—

Happily married for ten years, June Allyson is secure in her love for Leslie Nielsen, her Broadway producer husband, and Sandy Descher, their little daughter. Complications arise, however, when Dolores Gray, a vicious gossip and one of June's friends, learns that Nielsen was having an affair with Joan Collins, one of his showgirls. She maliciously relays the news to Ann Sheridan and Joan Blondell, mutual friends, and sees to it that June learns the facts. Dolores then starts egging June to do something about the matter. But Ann takes June in hand, helps her to overcome her humiliation and persuades her to give up the idea of a divorce. Nielsen, in turn, sees the error of his ways and ends the affair with Joan. But Joan, determined to keep Nielsen, resorts to trickery to lead June to believe that the affair had been resumed. Stricken by fresh doubts, she goes to Reno for a divorce, and on the day it is granted she learns that Nielsen had married Joan. Meanwhile Dolores had come to Reno to divorce her husband, and had fallen in love with Jeff Richards, a handsome cowboy, who saw himself as a great lover. June returns to New York and resumes her singing career. In the course of events, Dolores brings Richards east and prepares to launch him on a career as a singing cowboy, unaware that he and Joan were carrying on a secret affair. When June's little daughter, after a visit with her father, innocently discloses that Nielsen still loved her and that Joan was two-timing him, June decides to do some clawing herself. She attends Richards' night-club debut and, with the aid of Barbara Jo Allen, a Broadway columnist, exposes the affair between Joan and Richards. It all ends with Dolores mortified, with Joan being shunned by Richards, who had scored a success, and with June effecting a reconciliation with Nielsen.

It was produced by Joe Pasternak, and directed by David Miller, from a screenplay by Fay and Michael Kanin.

Adult fare.

On the subject of product, he had this to say, in part:

"First and foremost, we need more product, more good product. How do you get enough good pictures? By deciding to make only big pictures? In the entire history of our business such a scheme has never worked and never will work. There is a law—the law of averages, by which this industry has grown and prospered, not only in the United States, but in the entire world. By the law of averages, *more pictures mean more better pictures*. If there was an absolutely sure-fire formula for making all pictures, big pictures, it would have been discovered by now. Pictures are not made by robots or by automation. They are made by human beings, who in the nature of the animal, cannot always be right. So, I say again, the only insurance for more better product is to increase the number of pictures made by competent craftsmen and the result will be certain; more fine pictures."

Speaking for his own company, and to show that real action can be obtained, Fabian declared that, given the opportunity, "we will invest sufficient money, time and energy to make a number of top quality pictures." He was referring, of course, to the fact that the Government has declined to permit the divorced circuits to enter production.

On the subject of picture sales to TV, Fabian had this to say:

"It is hard to find causes of optimism in the sale of the old film libraries to television. Viewed objectively, it is a reasonable deduction that the lure of immediate dollars prompted these sales by distributors even though they must have known their principal customers would undoubtedly be hurt. In the long run, distributors must feel the effects of people choosing to stay home and see an old picture on the little box, instead of going out to see a modern production in a well equipped theatre. I must say that when they add to the current product shortage the further handicap of making available our past pictures to TV, it seems that the sense of responsibility for their customers' welfare is completely lacking on the part of the producers."

AN INTERESTING EXPERIMENT

The premium stamps that are being used by retail merchants throughout the country to boost their sales may prove to be an important business builder for movie theatres everywhere if a cooperative test that is tentatively scheduled to start in Fresno, California, on October 3 proves successful.

The experiment, which is being conducted by thirteen theatres in that city, is a tie-up with the stamp companies that redeem Golden Arrow and Prudential stamps. With each ten-cent purchase, local merchants will give one of these stamps to the buyer.

These stamps may be placed in the regular booklet provided for them or in a specially designed small booklet that, when filled, has a redeemable value of fifty cents and may be cashed in at the theatre box-office when purchasing an admission ticket. Theatres that have an admission price of less than fifty cents, return the difference in change. The stamp companies will redeem the full fifty cents per book to the theatre.

The beauty of the plan is that the theatre gives

nothing away; it receives the full price for its admission ticket.

Considerable preliminary advertising, both cooperative and individual, is being used by the theatres and merchants to acquaint the people of Fresno of the fact that their stamps can be redeemed at the theatres for admission tickets.

The high cost of living being what it is, it does not take the average housewife long to accumulate premium stamps valued at fifty cents, and having them handy may very well serve as an inducement for her or other members of the family to use them for a movie admission ticket.

Actually, the person who uses these stamps for an admission ticket will be getting the best value, because the merchandise that he otherwise could get from the premium companies require stamps having a value equivalent to the suggested retail price set by the manufacturer of the article desired but which, as a general rule, could be bought for cash at a lower price. For example, a famous brand alarm clock that has a nationally advertised sale price of, say, \$5.00 will require an equivalent value in stamps if obtained from the premium companies, but the same clock probably is sold for as low as \$3.50 in many stores. Consequently, it will pay the consumer to use cash for the purchase of such a clock in a regular retail store and to use the stamps for movie admissions.

If the Fresno test proves successful, the exhibitor organizations should take immediate step to adopt the plan on a national basis.

DISTRIBUTOR INSURANCE

Writing under the above heading in his current service bulletin, Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, made these comments with reference to the sales terms being demanded these days:

"A few years ago, an exhibitor could hope to make a reasonable profit right along, bump into an occasional loss when a 'prestige' picture got no audience but knowing he could reap a bonanza to make up for it when he has a 'sleeper.'"

"One of our members at the Cincinnati meeting recently pointed out that there are no more sleepers. Today, the distributor puts a high percentage on the contract and if the picture proves unworthy of it, he makes an adjustment. But if the picture should turn out to be extraordinarily successful, the distributor makes sure the exhibitor won't make too much money by simply being in a position where no adjustment is 'warranted.'"

"This is just like an insurance policy to the distributor who is sure of getting the lion's share, no matter what. Just because a company has been willing to grant adjustments, this member pointed out, didn't mean that it was being altruistic. Every time an adjustment was granted, it was another proof that the picture was sold wrong in the first place. The distributor admitted it by granting the adjustment. But they are not willing to sell them at the right price all the time, because there might come some picture which earned enough to justify the contract price. They just want to be sure you don't make too much money."

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REPEAT PERFORMANCE

Marked by well attended social activities and sparsely attended business sessions, the Theatre Owners of America wound up its annual convention in New York City on Monday of this week.

The one issue that seemed to hold the spotlight throughout the convention's deliberations was the shortage of product, highlighted by declarations voiced by Leonard Golden-son, president of American Broadcasting-Paramount Theatres, and Si H. Fabian, head of the Stanley Warner Theatres, that their respective circuits are prepared to enter motion picture production, provided, of course, that authorization is obtained from the Department of Justice, for both are former affiliated circuits.

Among the important business sessions were those conducted by committees on Film Practices and Problems, and Small Theatre Owners' Problems.

At the meeting of the committee on Film Practices and Problems, the exhibitors, in addition to condemning competitive bidding as a means by which the distributors are increasing film rentals, bitterly denounced percentage terms of 50% and higher, and called for an "economic boycott" of MGM because of its sales policies on "High Society" and "I'll Cry Tomorrow," on which no adjustments will be allowed. In its report to the convention, the committee recommended that, to combat the product shortage, TOA should take all steps necessary to encourage the wide acceptance of foreign films, and it urged the organization to communicate again with the Department of Justice relative to permitting the divorced circuits to enter production and distribution. Additionally, the committee warned exhibitors to be on guard against any attempt by the distributors to get for themselves the major portion of the tax relief just granted.

Among the topics discussed at the meeting of the committee on Small Theatre Owners' Problems, were extended playing time, unreasonable film rentals, the need to boost theatre attendance, the product shortage, the elimination of adjustments on film deals and the uneven flow of product. This committee, in reporting its deliberations to the convention, received unanimous support on a resolution calling for a TOA committee to meet with individual sales managers to discuss and resolve the problems that now face the smaller theatres. This committee, too, urged that the divorced circuits be supported in their desire to enter production-distribution, even to the point of TOA embarking on a grass roots campaign to seek the aid of Senators and Congressmen.

Other committees that held business sessions and reported to the convention were those on Advertising and Publicity, Specialized Foreign Films and Real Estate, Taxes and Insurance.

One of the most important steps taken by the convention was the adoption of a comprehensive business-building and public relations program suggested by the COMPO Press Relations Committee. As recommended by this com-

mittee, there would be established within COMPO a permanent organization that would be responsible for the program's execution and development, with all segments of the industry cooperating.

Briefly, the activities suggested by the committee for adoption as a beginning of a campaign include:

Audience Awards "to stimulate public interest in movies and movie personalities; an advertising campaign "aimed at reselling the movie theatre as a place where the best entertainment can be found;" a giant giveaway prize contest, the details of which are still under consideration; a product trailer that would show scenes from all the companies' outstanding coming pictures, and that would be shown to the public on a day to be designated as National Movie Day; a short subject that would play up the importance of the movie theatre to a community; and Movie-time Tours of Hollywood personalities as a continuous year-round project.

This suggested program and its potential cost is now being studied by a special COMPO committee.

Aside from the positive action in voting to support the business-building and public relations program, it remains to be seen whether the actions taken by the convention with regard to trade practices and sales policies will produce beneficial results. For example, the TOA has decided to make another attempt to solve exhibitor-distributor disputes through arbitration. Such attempts, however, have been fruitless in the past because of the distributor's unwillingness to broaden the scope of arbitration and, since there has been no indication that they would consider further concessions at this time, there is a definite question as to whether or not the effort will be worthwhile.

As to the decision to send a committee to individual sales managers to discuss and resolve the problems faced by the small exhibitors, such action was taken a little more than a year ago by the joint Allied-TOA committee, and at the conclusion of the meetings with the sales heads the committee issued a press release in which it stated: "As a result of these meetings, distribution now recognizes and appreciates the serious economic position of exhibitors and particularly of the smaller grossing theatres in the country. We believe that sales policies will be formulated that will bring immediate and remedial relief."

But what happened? TOA need look no further than to the complaints voiced by its own members at the convention meetings to realize that sales policies have become more onerous than ever, and that the economic plight of many exhibitors is worse today than it was a year ago.

From the decisions taken at this convention, it is quite apparent that the TOA leadership has decided to continue its erstwhile policy of resolving exhibitor problems through friendly and peaceful negotiations. Such a policy is, of course, idealistic and desirable, but in the past it has never been productive of relief for the organization's small-town members, and there is little reason to hope that it will help them in the future.

"Friendly Persuasion" with Gary Cooper, Dorothy McGuire and Anthony Perkins

(Allied Artists, Nov. 25; time, 140 min.)

Reportedly made at a cost exceeding \$3,000,000, William Wyler's production of "Friendly Persuasion" marks an auspicious start for Allied Artists in its effort to attain major status among the producing-distributing companies. The picture, photographed in DeLuxe color, is a fine family comedy-drama that should have wide appeal, for its mixture of gentle humor, high comedy, drama, romance and spurts of exciting action offers entertainment that has something for all types of movie-goers. Not to be discounted, of course, is the popularity of Gary Cooper, whose name on the marquee is always a potent box-office factor.

For the most part, the action, which is set in Indiana in 1862, is an episodic account of incidents in the lives of a small Quaker family, headed by Cooper, as the father; Dorothy McGuire, as the mother; Anthony Perkins and Phyllis Love, as the grown son and daughter; and little Richard Eyer, as the youngest member of the family. Reflected in these incidents, both for comical and dramatic effects, are Quaker beliefs that frown upon those who succumb to the lighter temptations, such as music, dancing, gambling and other worldly activities, as well as a firm belief against violence toward one's fellow man. Among the amusing incidents is a horse and buggy race that takes place every Sunday between Cooper and a neighbor as they head for church, with Cooper surreptitiously spurring his horse with no more than gentle flicks of the whip lest he upset his wife, who frowned upon the idea of racing on Sunday. Amusing also is a visit by the family to a country fair, despite Dorothy's misgivings, which turn out to be well-founded when Phyllis dances with Mark Richman, a young soldier who loved her; Perkins becomes involved in a fight with rowdies; Cooper buys an organ; and little Richard becomes mixed up in a shell game. Still another comical episode is the one in which Cooper, accompanied by his grown son, visits the Ohio farm of Marjorie Main, a widow. While Cooper trades horses with Miss Main for a faster one, his son, a shy and naive young man, is cornered by Miss Main's three Amazon-like daughters, who give vent to their hunger for a man. Laughs are provoked also by the continuing feud between little Richard and his mother's pet goose.

The episodic story takes a strong dramatic turn in the last few reels when young Perkins, against the wishes of his parents, decides that he must join a home guard to defend the community from approaching confederate raiders, who were looting, burning and killing. Perkins is injured during the battle, and Cooper, despite his beliefs, takes up his gun and sets out to find the boy. A powerful dramatic incident during this phase of the story has Cooper overpowering a bushwacker who had killed his neighbor and who had tried to kill him, but he cannot bring himself to harm the man and lets him go.

The direction is fine and the acting very good, but there are moments when the pace becomes sluggish, causing one's interest to wander from the screen. The production values are very good, and the color photography excellent.

William Wyler produced and directed it from the book by Jessamyn West. No screenplay credit is given.

Family.

"The Mountain" with Spencer Tracy and Robert Wagner

(Paramount, November; time, 105 min.)

A first-rate thriller that should go over well with the general run of audiences. Photographed in VistaVision and Technicolor, the action, which centers mostly on the ascent and descent of a towering mountain in the Alps, is so taut with suspense that it keeps one on the edge of his seat. The manner in which Spencer Tracy and Robert Wagner scale the snow-capped mountain has been staged in realistic fashion, giving the film thrill-packed moments that will leave the audience trembling with excitement and terror. The story, which is based on a Cain and Abel theme, is engrossing and dramatic, with Tracy highly sympathetic as a once-famous mountain climber whose humanitarian qualities rise above the affection and responsibility he feels for Wagner, his younger but evil brother, whose only purpose in making the death-defying climb was to plunder the dead victims of an air crash. There is deep human interest in the way Tracy risks his life to rescue the sole survivor of the crash, and the manner in which he tries to cover up

the wrongdoings of his brother. The scenic backgrounds are magnificent:—

When a luxury airliner crashes and explodes on the summit of Mount Blanc, the highest of the Alps, the villagers at the foot of the mountain organize a rescue party, but wintry weather above the 8000-foot level defeats their efforts to complete the climb and they decide to wait until the spring. Wagner, an irresponsible young man who was tired of living in poverty with Tracy, a kindly, elderly shepherd who had been a famous mountain climber, greedily decides to scale the mountain to rob the dead passengers of their valuables. Tracy is horrified and disgusted when Wagner tells him of the plan, but, when he is unable to dissuade him, he joins him out of concern for his safety. The ascent proves to be extremely hazardous and only Tracy's experience and superhuman strength saves them both from disaster before they finally reach the wrecked plane. Tracy stands appalled while Wagner plunders the dead bodies, but his attention is diverted by the cries of a badly injured Hindu girl, who proves to be the sole survivor. Tracy gives her first aid and rigs up a make-shift sled to bring her down to the village. Wagner, needing Tracy's aid to make the descent, tries to kill the girl. Infuriated, Tracy knocks him unconscious and starts the dangerous descent without him. Wagner, recovering, frantically follows Tracy's trail but falls to his death down a crevasse when a snowbridge crumbles under his weight. The villagers are filled with disbelief and admiration when Tracy shows up with the injured woman. At an official hearing, he admits that his brother had been with him and, to explain the reason for the risk, takes the blame for Wagner's villainy and paints him as a fine young man who had died trying to help the Indian girl. But the villagers, knowing Wagner, refuse to believe Tracy.

It was produced and directed by Edward Dmytryk, from a screenplay by Randal MacDougall, based on the novel by Henri Troyat.

Family.

"Odongo" with Rhonda Fleming and Macdonald Carey

(Columbia, November; time, 85 min.)

An entertaining British-made jungle adventure melodrama, photographed in CinemaScope and Technicolor. Set in Africa's Kenya country and centering around the hazardous adventures of a white hunter and a beautiful female veterinarian, the story follows a familiar pattern and offers little that is novel, but it should get by with the undiscriminating action fans, for the proceedings are eventful and romantic, and there are good touches of comedy provoked by a mischievous chimpanzee. Edited into the action, to good effect, are clips of wild animal shots. Macdonald Carey and Rhonda Fleming are competent enough in the principal roles, as is Juma, a colored youngster, who steals many a scene from them in his role as a native jungle boy:—

Macdonald Carey, a white hunter and owner of an animal farm in Kenya, is disturbed when a new veterinary surgeon sent to him proves to be Rhonda. A confirmed woman-hater, Carey determines to replace her as soon as possible. He takes her along on a rugged safari and does nothing to ease her discomfort, but his attitude does not break her spirit. He saves her twice from being killed by wild animals and in the process they find themselves passionately attracted to each other. Shortly after they return to the farm, Carey's caged animals, which he sold to circuses and zoos, are secretly let loose and stampeded by Dan Jackson, a disgruntled native who had been dismissed by Carey for negligence. Carey blames Juma, his native boy, who did not like to see animals in captivity. Heartbroken at being wrongfully accused, Juma runs off into the jungle. Meanwhile Carey learns that Jackson had been responsible and he alerts the Masai warriors to search the country for the boy lest he fall into the hands of the spiteful Jackson. Juma heads back to the farm when he learns that his master had realized his innocence, but he comes across Jackson, who kidnaps him. In the pursuit that follows, Jackson hurls Juma into a raging river from which he is rescued by Carey. Meanwhile Jackson meets his end when he is attacked by Juma's pet cheetah.

It is a Warwick production, produced by Islin Auster and directed by John Gilling, from a screenplay by Mr. Gilling, based on a short story by Mr. Auster.

Family.

"Toward the Unknown" with William Holden, Lloyd Nolan and Virginia Leith

(Warner Bros., Oct. 20; time, 115 min.)

Producer-director Mervyn LeRoy has fashioned a top-notch action melodrama in "Toward the Unknown," which deals with the experimental work carried on at the Edwards Air Force Base in California, where test pilots try out the latest jet and rocket planes to learn how high and how fast they can go, and to determine how much speed and altitude a man can endure. Photographed in WarnerColor, the picture was shot on location at that base, giving the proceedings an authentic and realistic flavor. The aerial photography in particular is breathtaking, and the hazardous tests undertaken by the pilots hold one in tense suspense throughout. William Holden does excellent work as a test pilot who seeks to re-establish himself after being brainwashed in a Korean prisoner-of-war camp and tortured into signing a confession of germ warfare. His sincere efforts to regain trust and suspect wins one's sympathy from the very beginning. There is a pleasing romantic interest and good touches of comedy. The picture is something like 20th Century-Fox's "On the Threshold of Space," but not a copy of it, for it deals with different Air Force matters, and those who did well with the Fox picture should do well also with this picture:—

Returning to the United States after his harrowing experience in Korea, Holden, an experienced test pilot, enlists the aid of Col. Charles McGraw, an old friend, for employment at the Edwards base, but Lloyd Nolan, the commanding general at the base, rejects Holden as unreliable. Holden meets up with Virginia Leith, his former sweetheart and Nolan's secretary, whom he had never written since his crackup in Korea, and tells her of his desire to regain the confidence of those who once relied on him. On the following day, Nolan softens and assigns Holden as a test pilot on routine flights. Shortly afterwards, Holden tests an advanced plane and reports a dangerous wing defect. The manufacturer of the plane disputes Holden's findings and leaves Nolan with a doubt about his mental stability, but he insists upon further tests before agreeing that Holden had erred in his conclusions. Nolan, who insisted upon testing all planes personally, finds his life endangered one day when an electrically released deceleration chute remains attached to his plane. Only the cool skill of Holden, flying alongside in another plane, prevents disaster. Nolan compliments Holden on his daring and indicates his gratitude. That evening at the Officers Club, an intoxicated major insults Holden and goads him into a fight. Feeling that he had violated Nolan's trust, Holden prepares to resign, but Nolan refuses to accept his resignation. Just at that moment word arrives that another plane had developed the wing defect observed by Holden, and that the pilot had been killed. Nolan, to show his confidence, assigns Holden to the important X-2 rocket program and, in the course of the strenuous test, Holden undertakes a dangerous experiment without authorization lest Nolan risk his life because of his advanced age. The experiment results in mild injuries to Holden, but Nolan forgives his insubordination and authorizes him to test the X-2 at full rocket power. With Holden's confidence and prestige regained, he and Virginia look forward to a new life together.

Mervyn LeRoy produced and directed it from a screenplay by Beirne Lay, Jr.

Family.

"The Silent World"

(Columbia, September; time, 86 min.)

An excellent Technicolor documentary film, produced by Captain Jacques-Yves Cousteau, the famous undersea explorer, and dealing with the fascinating wonders of the underwater world. The picture covers the exciting marine explorations of the Calypso Oceanographic Expeditions, in the course of which free divers, employing only the Aqua-Lung, were able to explore the sea depths as far down as 247 feet, flitting here and there without any hampering devices and followed by the camera. Fish of every shape, color and variety, never seen in a motion picture before, have been caught by the camera, and the spectator is given an opportunity to see a whole new multi-colored world of natural miracle. In some of the scenes, the divers are shown fraternizing with the fish and gaining their confidence to a point where some of the fish even allow themselves to be petted. The use by the divers of submarine

powered scooters that haul from one to four men underwater, enabling them to cover long distances without fatigue; an encounter with a herd of sperm whales, one of which is mortally wounded by the ship's propeller, with the blood attracting hordes of sharks; the manner in which the cameramen, underwater, have recorded the shark's voracious attack upon the body of the dying whale; the exploration of a coral-encrusted British freighter, which was bombed and sunk in 1941 in the Gulf of Suez — all these are but a few of the many other outstanding scenes in this remarkable picture.

In a unique departure from a long-standing practice, the Cannes Film Festival this year awarded the Golden Palm, its top prize, to this non-fiction film, and it will, no doubt, be awarded an Oscar in Hollywood next year.

The exhibitors who book this picture will have to advertise it extensively, but they may be sure that the patrons they will attract to their theatres will enjoy the film to the limit.

Excellent for all.

"Tea and Sympathy" with Deborah Kerr, John Kerr and Lief Erickson

(MGM, September; time, 122 min.)

Photographed in CinemaScope and Metrocolor, and based on the highly successful stage play of the same name, "Tea and Sympathy" emerges as an outstanding drama that should be well received in situations where its off-beat subject matter will be acceptable. The award-winning play, as it is generally known, dealt with the emotional problems of a young man who had suffered the abuse of fellow-students who looked upon him as homosexual, but whose problems are resolved when the understanding and sympathetic wife of an instructor seduces him to prove his masculinity. Some minor changes have been made in the film version, and the homosexual angle is implied rather than stated, but the basic theme remains the same, and, though it has been handled with exceptional good taste and is in no way offensive, it still shapes up as a daring story for the screen. Consequently, it will be up to the exhibitor to decide for himself whether or not it will be suitable for his clientele. Excellent performances are turned in by Deborah Kerr, as the instructor's wife, and John Kerr, as the confused student. Both played the original roles on the stage, and they bring to the characterizations a sensitivity that wins the spectator's sympathy. Norma Crane, too, is outstanding as a waitress of loose morals, with whom Kerr is goaded into making a date to prove that he is a "man." The direction is expert, and the photography very fine:—

Deborah, wife of an instructor and housemaster at a New England school, is touched and somewhat amused by the puppy-like devotion shown to her by John, who lived in her building. She is shocked, however, when fellow-students begin to deride John unmercifully and nickname him "sister-boy" because he would rather listen to classical music than play baseball or swim. Only Darryl Hickman, his roommate, defends him. Deborah is horrified further when Edward Andrews, John's father, upbraids him for not acting more manly, and when Lief Erickson, her husband, declines to help him. The hopeless bewilderment that grows in the young man alarms her. Meanwhile she, too, is lonely because Erickson, despite his outward display of masculinity, was a failure as a husband. Erickson warns her not to get involved in John's troubles, and reminds her that she is supposed to do no more than give troubled boys "tea and sympathy." Nevertheless, when she learns that John had been goaded into making a date with Norma, — a date that, although risking expulsion from school, would cause others to see him in a new light — Deborah uses every pretext to keep him from meeting the girl. John keeps the date, but rushes away from Norma in revulsion. This leads him to believe that he really is a "sister-boy" and, in despair, he unsuccessfully attempts suicide. Deborah, feeling deeply John's moment of misery and humiliation, offers herself to him to prove his manliness, and separates from her husband because of the indiscretion. Not until years later, after he marries and has children of his own, does John come to the full realization of Deborah's sacrifice for him.

It was produced by Pandro S. Berman, and directed by Vincente Minnelli, from a screenplay by Robert Anderson, based on his own play.

Strictly adult fare.

COMPO MOVES TO REGAIN ALLIED AS MEMBER

In an effort to bring about a reconciliation with National Allied and to bring it back into its fold, COMPO's board of directors and executive committee have set up a special committee to study the exhibitor organization's charges that COMPO has been mismanaged by Robert W. Coyne. The action was taken at COMPO's annual meeting, held in New York on Tuesday.

Emanuel Frisch, president of the Metropolitan Motion Picture Theatres Association, was named as chairman of the special committee and was authorized to select the other committee members.

Other actions taken at the meeting included endorsement of the business-building public relations program drawn up by COMPO's Press Relations Committee, and authorization to the COMPO triumvirate to appoint a committee to study the plan and its potential cost; appointment of a four-man exploratory committee to study suggestions advanced by Sam Pinanski to make the motion picture industry more attractive to financial investors; re-named Coyne and Pinanski as members of the governing triumvirate, and left the third member to be named by the Motion Picture Association of America.

The meeting also endorsed the Audience Awards, and voted to enlarge its scope by adding new categories to the ballot; adopted a budget for the coming year but did not divulge the amount; and authorized the triumvirate to negotiate a new agreement with the Sindlinger organization to handle research work for COMPO.

Robert J. O'Donnell reported that a plan to eliminate the remaining admissions tax, which now affects approximately 1,350 theatres, would be put in motion by the time the new Congress convenes in January. He also offered to continue in his post as chairman of the tax campaign for as long as he is needed.

ROGERS AND SHORE ARE VINDICATED

Under the above heading, the following bulletin has been issued to the National Allied membership from the organization's Washington headquarters:

"The report on the Louisville board meeting told how two sturdy West Virginia exhibitors, feeling that they were unjustly accused, resisted Sargoy and Stein all down the line and finally went to the mat with them on the issue of fraud.

"It is routine for S. & S. in bringing action for alleged shortages to charge the exhibitors with fraud instead of basing their cases on alleged contract violations. 'Fraud' in the law is a dirty word and when it is charged, the courts go the limit in granting the plaintiff access to the defendants' books and records; indeed, a defendant in such a case has two strikes on him before the case reaches a trial.

"In the Rogers and Shore case the defendants said in effect, 'You've alleged fraud, now prove it.' Testimony was taken before a master and, in his report, the master found for the defendants on that issue. The film companies filed exceptions to the master's report and so the case was tried to a court and jury. The jury rendered a verdict that no fraud had been committed and judgments were entered accordingly.

"The film companies at once moved to set aside the verdict and U.S. District Judge Ben Moore, of the Southern District of West Virginia, has just denied their motion. A copy of his letter to counsel is attached hereto as it is unlikely that Sargoy & Stein will have a press release on this case, and you will not read about it in the trade papers.

"The outcome of this case will be of no help to exhibitors who may actually be guilty of fraud. For them there is no help. But it should encourage others who are not guilty to make Sargoy & Stein prove this very serious charge in cases where it is made recklessly and without justification.

"Rogers and Shore were represented by Judge B. F. Howard, of Welch, West Virginia."

Judge Moore's letter, which was attached to the Allied bulletin, had this to say, in part:

"It is my conclusion that in the trial of these cases the evidence tending to show fraud or lack of it presented a clear question for jury determination.

"If I believed that the verdicts of the jury were so contrary to the weight of the evidence as to constitute a miscarriage of justice, I would not hesitate to set them aside; but I do not entertain that belief. Unquestionably there were circumstances which would have justified the jury in finding that the defendants in all the cases had been guilty of fraud. What might have been the conclusion of the court as to the facts had there been no jury I do not undertake to say. I am, however, confident that the jury did not act arbitrarily, capriciously, or with any conscious departure from the court's instructions as to the law.

"Plaintiffs having obtained a fair trial by a competent, qualified, and honest jury, and having had their allegations of fraud rejected by this jury, I am not disposed to disturb the jury's findings."

"The Best Things in Life Are Free" with Gordon MacRae, Dan Dailey, Ernest Borgnine and Sheree North

(20th Century-Fox, September; time, 104 min.)

Enhanced by CinemaScope and Deluxe color, and supposedly biographical of the careers of DeSylva, Brown and Henderson, whose songs were the rage of the late 1920's and 1930's and still are popular, "The Best Things in Life Are Free" shapes up as a first-rate musical that will entertain the vast majority of picture-goers. The story itself is lightweight, but it romps along at a lively pace, has plentiful comedy, sparkling dialogue and pleasing romantic interest. The musical numbers, of which there are approximately twenty, are put over in fine style by the principals, and several of the songs, such as "Black Bottom," "Birth of the Blues" and "Button Up Your Overcoat" are presented in outstanding production numbers. Gordon MacRae, as Buddy DeSylva, and Dan Dailey, as Ray Henderson, are effective in the characterizations and they handle their singing chores in their usual competent fashion, but they are overshadowed by Ernest Borgnine who, as Lew Brown, gives the characterization a warmth that endears him to the audience. Borgnine is surprisingly good in his handling of comedy, and the same may be said for the manner in which he helps the others to put over the songs. Sheree North does her best acting to date as a showgirl in love with MacRae, and her work in the song and dance numbers is tops. The production values are lavish, and the sets and costumes catch the spirit and atmosphere of the Jazz Age.

The story opens in 1924 in Atlantic City, where MacRae and Borgnine are helping to whip a new George White Scandals into shape. Dailey, a pianist and arranger, pays a visit to Sheree, his sister-in-law and head of the chorus, and is mistaken by MacRae and Borgnine as a hired musician. He obliges when they ask him to play one of their songs, and they are so impressed with his talent that they hire him anyway. He soon proves his ability as a songwriter and before long talks them into making him a full partner. They struggle a bit at first, but success comes their way when their initial show, financed by a gangster who had a yen for showgirls, proves to be a hit. This is followed by a series of hit shows that win them fame and fortune, and that star Sheree in the leading role. A romance develops between MacRae and Sheree, but it does not get anywhere because of his interest in society friends and burning ambition to further elevate himself in show business. In due time MacRae's ambition brings the trio to Hollywood, where they have a hand in the production of "Sunny Side Up," but when MacRae negotiates a contract for the production of more pictures without first consulting with his partners, it leads to a quarrel and split, with MacRae remaining in Hollywood while Dailey and Borgnine return to Broadway. In the events that follow, MacRae goes on to greater success, but Dailey and Borgnine fare badly without his collaboration. Learning of their difficulties, MacRae quits Hollywood and rejoins them, and at the same time resumes his romance with Sheree.

It was produced by Henry Ephron, and directed by Michael Curtiz, from a screenplay by William Bowers and Phoebe Ephron, based on a story by John O'Hara.

Family.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**Vol. XXXVIII****SATURDAY, OCTOBER 6, 1956****No. 40****THE SBA LENDS A HELPING HAND**

New hope for many hard-hit exhibitors loomed on the horizon last weekend when the Loan Policy Board of the Small Business Administration announced that it will approve Government loans to indoor theatres.

The formal announcement issued by the SBA had this to say:

"At the meeting of the Loan Policy Board of the Small Business Administration held on Monday, September 17, 1956, the Board gave careful consideration to the recommendation contained in the report dated July 27, 1956, of the Senate Select Committee on Small Business on Motion Picture Distribution Trade Practices that:

"The Committee recommends to the Small Business Administration that its Loan Policy Board consider the advisability of making theatres eligible for loans in those cases where regular lending institutions will not grant credit."

"Recognizing that 'four-wall theatres,' in addition to providing entertainment, frequently make substantial contribution to the maintenance or advancement of the economy of their communities, the Board was of the opinion that the extension of financial assistance to small business concerns for the modernization, equipment, repair or operation of 'four-wall theatres' making such contribution would be in the public interest.

"Accordingly, it was the decision of the Board that applications from small business concerns for financial assistance for the modernization, equipment, repair or operation of 'four-wall theatres' which make substantial contribution to the maintenance or advancement of their communities may be accepted and considered on their merits by Small Business Administration."

According to information given out by SBA officials, interested exhibitors may file applications for loans immediately in any of the 15 SBA regional offices or 25 SBA branch offices that are located in different parts of the country. Official application forms may be obtained from those offices.

One of the necessary requirements in connection with these loans is that exhibitors who operate theatres in communities with a population of 200,000 or less must furnish evidence that they had been unable to obtain a private loan from a bank. Exhibitors who own theatres in cities of more than 200,000 population must prove that their efforts to obtain private loans had been turned down by at least two banks.

Two types of loans are available. One type is a direct loan from the SBA for the full amount desired. The other type is a participation loan in which a local bank puts up part of the money and the SBA furnishes the balance.

A maximum period of ten years is allowed by the SBA for the repayment of loans, which bear interest at the rate of 6 per cent. The loans may be paid back in one lump sum or in small amounts from time to time. In the case of participation loans, the bank sets the maturity period and the interest rate, which may not, however, exceed 6 per cent.

All the exhibitor organizations supported the movement to obtain loans from the SBA and their leaders are entitled to great credit for their efforts. Naturally, many exhibitors are jubilant, for such loans will now enable them to modernize their theatres and inject new life into their operations. With a theatre that is attractive and comfortable, the exhibitor can make headway in combatting other forms of entertainment, particularly TV.

* * *

The following list of SBA regional and branch offices has been compiled by National Allied for the information

of its members and covers that organization's territories only:

Region 1, Boston: 40 Broad St., Boston 9, Mass., covering Maine, New Hampshire, Vermont, Rhode Island, Massachusetts and Connecticut (except Fairfield County). Branch office, 70 Arch St., Hartford, Conn.

Region 2, New York: 1790 Broadway, New York 19, N.Y., covering New York, Fairfield County, Conn., and Bergen, Essex, Hudson, Hunterdon, Middlesex, Monmouth, Morris, Passaic, Somerset, Sussex, Union and Warren Counties in New Jersey. Branch office, 37 Fulton St., Newark, N. J.

Region 3, Philadelphia: Room 1118, 1015 Chestnut St., Philadelphia 7, Pa., covering Pennsylvania, Delaware and the New Jersey Counties of Atlantic, Burlington Camden, Cape May, Cumberland, Gloucester, Mercer, Ocean and Salem. Branch office, Room 803-4, Fulton Bldg., 107 Sixth St., Pittsburgh, Pa.

Region 4, Richmond: 900 North Lombardy St., Richmond, Va., covering Virginia, District of Columbia, Maryland, North Carolina, South Carolina and West Virginia. Branch offices, Room 307 Calvert Bldg., Fayette and St. Paul Sts., Baltimore, Md., and Room 103 Berman Bldg., 612 Virginia St., E., Charleston, W. Va.

Region 5, Atlanta: Room 263 Peachtree Seventh Bldg., 50 Seventh St., N.E., Atlanta 5, Ga., covering Georgia, Alabama, Florida, Mississippi, Tennessee, Commonwealth of Puerto Rico and the Virgin Islands. Branch offices, Room 404, Old Post Office Bldg., Dexter Ave. and Lawrence St., Montgomery, Ala., and Room 323 Falls Bldg., 22 North Front St., Memphis, Tenn.

Region 6, Cleveland: Room 248 Ferguson Bldg., 1783 E. Eleventh St., Cleveland 14, Ohio, covering Ohio, Kentucky and Michigan. Branch offices, Room 440 Federal Bldg., Cincinnati 2, Ohio; Room 620 Federal Bldg., 231 W. Lafayette Blvd., Detroit 26, Mich., and Room 704 Bank of Commerce Bldg., Main & Cheapside Sts., Lexington, Ky.

Region 7, Chicago: Room 1402, 226 W. Jackson Blvd., Chicago 6, Ill., covering Illinois, Indiana and Wisconsin. Branch offices, Room 521 Federal Bldg., Indianapolis, Ind., and Woolworth Bldg., 105 Monona Ave., Madison, Wis.

Region 8, Minneapolis: Room 220, Minnesota Federal Bldg., Marquette Ave. at Sixth, Minneapolis 2, Minn., covering Minnesota, Montana, North Dakota and South Dakota.

Region 9, Kansas City: Room 1402 Federal Office Bldg., 911 Walnut St., Kansas City 6, Mo., covering Missouri, Iowa, Kansas and Nebraska. Branch offices, Room 313 Putnam Bldg., 215 Main St., Davenport, Iowa; Room 705 Federal Office Bldg., 15th & Dodge Sts., Omaha 2, Nebr., and Room 924-928 New Federal Bldg., 1114 Market St., St. Louis 1, Mo.

Region 10, Dallas: 1114 Commerce St., Dallas 2, Texas, covering Texas, Arkansas, Louisiana and Oklahoma. Branch offices, Room 404 Federal Office Bldg., Fannin and Franklin Sts., Houston 2, Texas; Room 718 Masonic Temple Bldg., 333 N. Charles St., New Orleans 12, La.; Room 712 Insurance Bldg., 114 N. Broadway, Oklahoma City, Okla., and USO Bldg., 217 Main St., Little Rock, Ark.

Region 11, Denver: Room 235 New Custom House, 19th & Stout Sts., Denver 2, Colo., covering Colorado, New Mexico, Utah and Wyoming.

This paper will endeavor to obtain the addresses of the four remaining SBA regional and branch offices for the information of its subscribers.

"The Search for Bridey Murphy" with Teresa Wright and Louis Hayward

(Paramount, October; time, 84 min.)

Whatever business is done by this exploitation picture will depend mainly on how curious movie-goers will be to see recreated on the screen the story of a young Pueblo, Colorado, housewife who, while in an hypnotic state, supposedly recalled her existence in another lifetime, going back over one hundred and fifty years to 1798. It is a story of reincarnation that was told by this woman, and it received wide publicity and became a subject of much controversy. But her statements were subsequently investigated by newspapers and others, and from what they learned about the woman it was generally concluded that she was an imaginative person who, under hypnosis, merely recalled fragmentary bits of tales that had been told to her about Ireland when she was a child.

As an entertainment the film is quite dull, for it is nothing but talk from start to finish, with most of the footage devoted to Teresa Wright, as Ruth Simmons, the housewife, being put through a series of hypnotic spells during which she recalls her existence as "Bridey Murphy" in another life. Shown on the screen as she relates the story in a trance are scenes of Bridey's childhood and family life in Ireland during the early 1800's; her life as a teenaged girl; her marriage; her death at the age of 66; her existence in an astral world following her death—a world in which she felt neither pain nor happiness; in which there was neither day, night nor time; and in which she was able to visit the living but could not communicate with them.

Louis Hayward takes the part of Morey Bernstein, a businessman who looked upon hypnotism as just so much magical nonsense but who became fascinated by its potential after seeing it performed at a house party among close friends. He is shown making a deep and thorough study of the subject, and his research leaves him with a desire to "age regress" a hypnotized person back to childhood days. He finds a willing subject in Miss Wright, a close family friend, and is shocked beyond belief when he questions her about "life before birth" and she responds with the story of the life, marriage and death of Bridey Murphy.

An effort is made to arouse some tension by showing that there is anxiety among those close to Miss Wright lest hypnosis have a dangerous effect on her, but, even though the acting is competent, the subject matter is so far-fetched that it is ineffectual dramatically.

It was produced by Pat Duggan and directed by Noel Langley from his own screenplay, based on the book by Morey Bernstein.

Family.

"Julie" with Doris Day, Barry Sullivan, Louis Jourdan and Frank Lovejoy

(MGM, rel. date not set; time, 97 min.)

"Julie" shapes up as a pretty good suspense melodrama that should satisfy the general run of audiences, although there are moments when the action is less than convincing. The story is grim from start to finish, for it deals with a psychopath who is bent upon killing his wife when she flees from him in terror after learning that he had murdered her first husband. The action holds one in suspense throughout, for the wife, unable to provide conclusive evidence of her husband's guilt or of his sinister intentions, is unable to secure the aid of the police while he tracks her down. There are many tense situations, the most gripping taking place in the closing reels where Louis Jourdan, as the maniacal husband, slips aboard a huge passenger plane on which Doris Day, his wife, is the hostess, and in an attempt to shoot her kills the pilot and seriously wounds the co-pilot before being shot dead himself. The manner in which Miss Day takes over the plane and lands it safely by following the radio instructions of an airport control tower is thrilling and suspenseful. The photography is first-rate:—

Learning that Jourdan had been acting irrationally and that he was unreasonably jealous, Barry Sullivan, cousin of Doris' late husband, tells her of his suspicion that Jourdan had murdered her first spouse, supposedly a suicide. That night Doris questions Jourdan and he admits to the murder. Terrified, she flees from her home on the following morning and telephones Sullivan to meet her at the police station, but the police are unable to take any action because the law did not allow a wife to testify against her husband. In

mortal fear of her life, she drives to San Francisco with Sullivan and registers at a hotel under an assumed name. But Jourdan manages to trace her and, by phone, warns her that she must die. She appeals to the San Francisco police, but detective Frank Lovejoy is unable to help and advises her to leave town. She returns to her former job as an airline hostess out of New York. Some weeks later she arranges to meet Sullivan in San Francisco. Jourdan waylays Sullivan, shoots him and obtains her address. Though seriously wounded, Sullivan manages to notify Lovejoy, who hastens to the building where Doris was staying to protect her, but she had just left to serve as an emergency replacement on a night flight, unaware that Jourdan was following her. Jourdan slips aboard the plane undetected by Doris and it is not until the ship takes off that the police, by radio, are able to warn the pilot of Doris' danger. She tries to gain the safety of the pilot's cabin, but Jourdan follows her, killing the pilot and wounding the co-pilot before he is shot dead himself. The co-pilot, too weak to handle the plane, orders Doris into the pilot's seat and tells her to notify the airport of their predicament. By following minute instructions from the airport's control tower, Doris guides the plane back to a safe landing.

It was produced by Martin Melcher and directed by Andrew L. Stone from his own screenplay.

Unobjectionable morally.

"Man from Del Rio" with Anthony Quinn and Katy Jurado

(United Artists, October; time, 82 min.)

Better than average western fare is offered in this melodrama, thanks to the expert direction, fine acting and an interesting off-beat story, which centers around a Mexican gunfighter who feels that he had found a place in society when the people of a small frontier town hire him as sheriff but who becomes disillusioned when they treat him coolly and make it clear that he had been hired for his gun and not for his company. Anthony Quinn turns in a top acting job as the rugged gunman. It is a fine character study of a man who does not look for trouble but who is ready to meet it fearlessly, and who risks his life to make the woman he had fallen in love with proud of him. Katy Jurado, too, is excellent as the woman who rebuffs him at first but learns to love him. The story has less shoot-'em-up action than most westerns, but there is mounting tension throughout. The closing scenes, where Quinn, although incapacitated by a broken wrist, bluffs the town villain into refusing to draw in a gun duel, is highly dramatic and suspenseful:—

Quinn, a friendless Mexican who had been tormented five years previously by four drunken gunmen, three of whom he had already killed, comes to the small town of Mesa and disposes of the fourth man. Peter Whitney, an ex-gunman who operated the town's only saloon, and who befriended all gunmen in the hope that they will help him to control the town, cottons up to Quinn. Several of the gunmen get into a drinking brawl, lasso the town's timid sheriff and prepare to use him as a living target in a shooting spree. Katy, Mexican nurse of Douglas Fowley, the town's doctor, tries to free the sheriff and is grabbed up by the gunmen. Quinn's demand that they free her sparks a gun battle in which he wipes them out. The town's leaders, impressed, ask him to take the job as sheriff, and he gladly accepts in the belief that it will give him a place in society. The next night, however, at a dance, he is rebuffed by Katy and snubbed by the townfolk. He leaves the dance, gets drunk and is goaded into a fist fight by Whitney. Quinn emerges victorious, but he breaks his wrist during the fight and is unable to draw his gun. Quinn tries to keep the injury secret, for he did not want to leave the town because of his growing love for Katy. Whitney, however, learns of the broken wrist from Whit Bissell, the town drunkard, and he orders Quinn to get out of town by a specified time. Katy, learning of Whitney's threat, begs Quinn to leave and promises to go with him. But Quinn, determined to make Katy proud of him, refuses. He accepts Whitney's challenge to draw guns and frightens him into believing that the drunkard had lied to him about the broken wrist. Whitney turns yellow and refuses to draw. Quinn orders him to leave Mesa, and wins the respect of all concerned for getting rid of the last remaining lawless element.

It was produced by Robert L. Jacks, and directed by Harry Horner, from a screenplay by Richard Carr.

Family.

"The White Squaw" with David Brian, May Wynn and William Bishop

(Columbia, November; time, 75 min.)

A mediocre program western, best suited for the lower half of a mid-week double bill if nothing better is in sight. Not much imagination has gone into its formula story, which centers around a land baron's hatred for Indians, and around his machinations against a half-white Indian girl who defies him. The characterizations are stereotyped, and the story treatment is old-hat. It may, however, get by with the indiscriminating action fans, for it moves along at a fast pace and has plentiful fighting and shooting. There is little to recommend in either the direction or the acting:—

David Brian, a greedy land baron and early Wyoming settler, is determined to drive a tribe of Sioux Indians from a reservation, which he regarded as land that rightfully belonged to him. To accomplish this, he and his three sons resort to poisoning the tribe's wells, killing their live stock. One night May Wynn, a half-white Indian beauty, spots Brian and his sons in the act of poisoning the wells just as Paul Birch, another rancher, rides up and protests. George Keymas, an Indian brave, fires at the white men, mortally wounding Birch. Later, an elder tribesman gives May \$2,000 with which to buy cattle to replenish the tribe's depleted herds, and he explains that the money came from Birch, who was actually her father. Meanwhile Birch, dying, reveals to Nancy Hale, his younger daughter by a second marriage, that May is her half-sister. He also leaves a will dividing his estate equally between them. Brian persuades Nancy to destroy the will immediately after her father dies, and when May arrives, he accuses her of killing Birch while Nancy brusquely rejects her protests of kinship. William Bishop, a young rancher, agrees to sell cattle to May and thus incurs Brian's enmity. Brian and his sons scatter his cattle and attack his men. Moreover, one of the sons tries to force his attention on May and is killed by Keymas. Brian sees to it that May is jailed for the death of his son, but she manages to escape and is pursued by Brian, who catches up with her at the Indian reservation. Crazy by his fury, he sets fire to the teepees, mortally wounds Keymas and prepares to kill May. Bishop, accompanied by the sheriff, comes to her rescue, but before they can nab Brian he burns to death in one of the teepees. Before dying, Keymas clears May by taking responsibility for the killings. It ends with Nancy acknowledging May as her half-sister, and with Bishop looking forward to marrying her.

It was produced by Wallace MacDonald, and directed by Ray Nazarro, from a screenplay by Les Savage, Jr., based on the novel by Larabie Sutter. Family.

"Flight to Hong Kong" with Rory Calhoun and Barbara Rush

(United Artists, October; time, 88 min.)

Most of the action in this crime melodrama has been photographed against actual backgrounds in Hong Kong, Macao, Tokyo, Tangiers, Lisbon and Honolulu, giving the movie-goer highly interesting views of those far-off places, but as an entertainment the picture does not rise above the level of fairly interesting program fare. Except for the fact that it deals with an international crime syndicate, the story, which is somewhat episodic, follows a familiar gangster formula in that it centers around the syndicate's operations in hijacking and smuggling, and around the murderous methods employed against those who double-cross the syndicate. Rory Calhoun is effective as the Hong Kong chief of the syndicate, and there is a fair measure of suspense in the manner in which he eludes the outfit's killers after engineering a double-cross for personal gain. Worked into the proceedings is considerable romantic interest involving Barbara Rush as a novelist with whom Calhoun becomes infatuated, and Dolores Donlon, as a cafe entertainer who truly loves him. The principal characters, however, are neither appealing nor sympathetic.

The story opens with Calhoun and Barbara meeting on a plane bound from Tokyo to Hong Kong. In mid-flight, three hijackers force the crew to land the plane on a deserted airstrip, where they make off with a shipment of diamonds. Barbara becomes vastly interested in Calhoun but she is unaware of the fact that he engineered the hijacking for an international crime syndicate. She is unaware also that Dolores, his girlfriend, eagerly awaited his return to Hong Kong. In the development of the plot, a strong attraction grows up between Calhoun and Barbara, causing

Dolores to jealously break with him. Meanwhile a close aide of Calhoun's is discovered to be behind an attempt to double-cross the syndicate, and the man loses his life with Calhoun's unwitting help. Learning that his own loyalty to the syndicate was being questioned, Calhoun decides to hijack a fortune in diamonds stolen from a maharajah. He commits the deed through an ingenious scheme by which he is "kidnapped," with those in the plot being killed by an explosion set by Calhoun. Moreover, he leaves clues indicating that he, too, died in the explosion. He then changes his identity and travels around the world for a year as a seaman, finally docking in San Francisco. There, he looks up Barbara, only to find that she had transferred her affections to another man. He decides to return to Hong Kong and Dolores. Syndicate agents soon become aware of his presence and, by trailing Dolores, catch up with him after a prolonged chase. His life is saved, however, by the timely arrival of Hong Kong police, who had been trailing the killers. It ends with Calhoun going off in custody with his would-be murderers, and with Dolores hoping that she will soon be reunited with him.

Joseph M. Newman produced and directed it, from a screenplay by Leo Townsend and Edward G. O'Callaghan, based on a story by Gustave Filed and Mr. O'Callaghan. Adults.

"Tension at Table Rock" with Richard Egan, Dorothy Malone and Cameron Mitchell

(RKO, Oct. 3; time, 93 min.)

What makes this Technicolor western a good entertainment for those who enjoy strong melodramas is the restrained acting of Richard Egan. At no time does he make a show of his fearlessness, but every one in the audience is made to feel that he means business when it comes to shooting it out. The story itself is rather grim, but it holds one's interest throughout and is filled with considerable tension. Effective performances are delivered by Dorothy Malone, as a love-hungry woman, and by Cameron Mitchell, as her husband, a cowardly sheriff. Miss Malone and Egan are drawn to each other, but in the end he leaves her, out of regard for little Billy Chapin, her orphaned nephew, who could find happiness with his aunt and uncle if he (Egan) left town. It is a self-sacrificing act on the part of Egan. The color photography is fine:—

After successfully eluding a posse with Paul Richards, his partner-in-crime, Egan announces that he is pulling out of the partnership because of Richards' past brutalities. Richards attempts to shoot Egan in the back but, being faster on the draw, Egan kills him. The posse shows up at that moment, and Angie Dickinson, Richards' wife, whose romantic ideas had been rebuffed by Egan, accuses him of killing Richards in cold blood for the reward money. Egan, released from custody by the Governor's pardon, heads west, haunted by a ballad written about his crime, in which he was accused of having murdered his best friend. Weary of travel, he stops at a way station, where three gunmen, bent on robbing a stage coach, kill the proprietor. Their brutality enrages Egan, who kills them all. He then takes charge of Billy, the proprietor's little son, and heads for Table Rock, where Mitchell, the boy's uncle, was the sheriff. He finds the town preparing for the arrival of trailherders, who in the past had terrorized the inhabitants. Egan declines an appointment as a deputy and prepares to leave, but Billy begs him to remain. Edward Andrews, the town's bigwig, warns Mitchell to lay off the trailherders, and the frightened sheriff capitulates. Dorothy, his wife, shows disgust over his lack of courage. The trailherders get drunk, insult women and finally explode when one of them kills an unarmed farmer. Arrested and tried for murder, the killer tries to prove self-defense, but Egan, who had witnessed the killing, testifies that it had been unprovoked and persuades Mitchell to corroborate his testimony. The enraged Andrews hires a gunman to take care of Mitchell, but Egan comes to the sheriff's defense and kills both the gunman and Andrews in a shooting fray. The trailherders then storm into town to free the prisoner, but the townsmen, organized and encouraged by Egan, force them to leave, thus restoring law and order. Egan, by this time in love with Dorothy but aware that she, Mitchell and little Billy can now find happiness together, leaves town for other parts of the west.

Sam Wiesen produced it, and Charles Marquis Warren directed it from a screenplay by Winston Miller, based on the novel "Bitter Sage," by Frank Gruber. Adult fare.

"No Place to Hide" with David Brian, Marsha Hunt and Hugh Corcoran

(Allied Artists, Aug. 26; time, 71 min.)

A rather routine melodrama, photographed in DeLuxe color, but it may get by as the lower half of a double bill. The principal character is little Hugh Corcoran, a boy about nine. His voice is squeaky (high-pitched) and not pleasing to the ear. Besides, the story is not significant, and its subject matter could very well be cited by the Communists as proof that they were justified in accusing the U.S. Army of resorting to germ warfare in Korea. The picture was filmed in the Philippines and a great deal of the action was shot against backgrounds of Manila and Manila Bay, but they are nothing to brag about in beauty:—

Accompanied by Marsha Hunt, his wife, and Hugh, their little son, David Brian, a scientist, arrives in the Philippines to continue experiments in germ warfare for the U.S. Army. Hugh and Ike Jarlego, Jr., his Filipino playmate, enter Brian's laboratory and take some pellets that looked like colored candy. Actually, they contained lethal germs and, if exploded, could cause great loss of life over a wide area. When Brian discovers the pellets missing, he surmises that they were taken by his boy and he and his aides become panic-stricken. They begin to search for the youngsters who, fearing punishment, elude them. The trail leads to Manila, where the police and the Army join the hunt. The youngsters are finally located on a dock, where little Hugh hands over the pellets after his father patiently explains why he wanted them.

Josef Shafitel produced and directed it from a screenplay by Norman Corwin, based on a story by Mr. Shafitel.

Family.

"Reprisal" with Guy Madison, Felicia Farr and Kathryn Grant

(Columbia, November; time, 74 min.)

A fairly good program western, photographed in Technicolor. The story, which is adult in treatment, is different from most western tales in that it deals with the prejudices of white men against peaceful Indians, and centers around a halfbreed who tries to conceal his part-Indian blood to avoid trouble with the whites. There is considerable suspense and excitement in the action, some of which is decidedly unpleasant because of the mean behavior of the villainous whites toward the Indians. Guy Madison is effective as the half-breed who tries to pass for a white man but who openly declares his Indian ties when he can no longer bear the injustices of the whites. Felicia Farr is good as the white heroine who falls in love with Madison, and the same may be said for Kathryn Grant as a sultry Indian maiden who is molested by those who otherwise hated her race. The color photography is first-rate:

Madison, a quiet cowboy, arrives in the town of Kendall, Oklahoma, just as Edward Platt, Michael Pate and Wayne Mallory, three brothers charged with the lynching of two Indians, are acquitted by an all-white jury that knowingly flouts justice. Madison sees plainly the hatred felt by the whites for Indians. Later, when he meets Robert Burton, a land agent, to complete the purchase of a tract of land adjoining the ranch of the three brothers, he makes no comment while Felicia, Burton's daughter, fumes over the injustice she had just witnessed. He becomes uncomfortable when she continues to defend the Indians and asks him where he stands. He merely mutters that the issue is no business of his. Trouble starts between Madison and the brothers when he fences his land and prevents their cattle from grazing on it. Enmity between them breaks into violence when Madison defends an Indian boy who had been injured by Pate, and when he beats up Mallory who picks a fight with him in a saloon. The feud deepens when Madison comes to the rescue of Kathryn, who was being molested by Pate. Meanwhile Felicia falls in love with Madison but he restrains his own feelings because he was part Indian, a fact he had been keeping secret. Ralph Moody, Madison's Indian grandfather, comes to his ranch to woo him back to his own people, and when Madison refuses to listen to him he stays on in the guise of a servant. Serious complications arise when a vengeful Indian relative of the two murdered by the brothers kills Mallory. His two brothers blame Madison, who is jailed by the sheriff for his own safety. But the brothers organize a lynch mob and drag Madison out of the jail. The lynching is stopped by Kathryn, who falsely declares that Madison had spent the night with her and could not have murdered Mallory. Madison, released, is upbraided by Felicia for consorting

with a "squaw" and refuses to understand that Kathryn had lied to save him. Pate, maddened by jealousy over what Kathryn had said, opens fire on Madison, missing him but killing his grandfather and wounding Kathryn. Madison kills both Pate and Platt in the ensuing gun battle, and then reveals to the townspeople that he is an Indian and that he takes no pride in having tried to pass as white. As he pulls up stakes and heads for a more tolerant area, Felicia joins him.

It was produced by Lewis J. Rachmil, and directed by George Sherman, from a screenplay by David P. Harmon, Raphael Hayes and David Dortort, based on the novel by Arthur Gordon. Adult fare.

"The Ten Commandments" with an all-star cast

(Paramount, special release; time, 219 min.)

Cecil B. DeMille has made some very fine pictures in his long and distinguished career, but "The Ten Commandments" will always stand out as a monument to his craftsmanship, for it is truly a great motion picture. Beautifully photographed in Technicolor and VistaVision, the production values are magnificent and spectacular, and on this basis alone the picture is worth a premium price of admission. But even more important than its opulence, the massiveness of the sets and the thousands who make up the huge cast, is the fact that its story of Moses is one of the most deeply significant human dramas ever presented on the screen. From the opening scenes where the ruling Pharaoh condemns all new-born male Hebrews to death to the closing scenes where Moses leads his wandering people to the Land of Promise, one is held enthralled and fascinated by the highly dramatic events that unfold before his eyes.

The pomp and pageantry of Egypt's royal court; the bitter plight of the Hebrew slaves of Goshen, driven beyond human endurance by ruthless overseers in the building of massive temples and monuments; the self-sacrificing acts of Moses who joins the slaves after learning that he is not a Prince of Egypt but a Hebrew; Moses' great suffering when he is exiled out into the desert to live or die as his God decrees; his coming into the presence of the Burning Bush on Mount Sinai, where he hears the gentle voice of God choose him as the Deliverer; the miracles he performs, through God, to compel Egypt's ruler to free the Israelites, such as turning the waters into blood and causing the plagues to descend upon the land, with the ruler conceding defeat when one of the plagues strikes down the firstborn of all Egyptians, including his own little son; the vast scene of confusion, excitement and exultation as thousands of slaves gather for the Exodus with their carts, their few precious belongings and their small herds and flocks; the panic that sweeps over the Israelites when they reach the shores of the Red Sea and see the Pharaoh's army bearing down on them; the miracle of the parting of the Red Sea, providing a corridor of escape for the Israelites while their pursuers are held back by a wall of fire; the destruction of the Pharaoh's forces when they rush into the sea corridor to press the attack against Moses' people only to be drowned by the tumbling waters that envelope them; the awesome manner in which God gives the Ten Commandments to Moses on Mount Sinai while in the valley below, the Israelites, abandoning faith in the salvation of the Lord because forty days had passed since Moses went up into the Holy Mountain, corrupt themselves in a wild orgy with every vice and sin imaginable; Moses' anger when he sees this revelry and his invoking the wrath of God upon those who had sinned; Moses' tender words of farewell to his people when he brings them to the banks of the River Jordan after wandering with them in the wilderness for forty years—all these and more are among the memorable scenes that give this picture a visual excitement and dramatic power that movie-goers will long remember.

Charlton Heston is excellent as Moses, as is Yul Brynner, as the strongheaded Rameses, and Anne Baxter, as Nefretiri, his seductive queen, who is tormented by her unfulfilled love for Moses. The relationship between Moses and Nefretiri, and the conflict between the two men, both while Moses is a member of the royal family and later when he joins the Israelites, are integral parts of the story. Yvonne De Carlo, John Derek, Nina Foch, Judith Anderson, Edward G. Robinson, John Carradine, Debra Paget, Sir Cedric Hardwicke, Martha Scott and Vincent Price are among the other principal players who contribute importantly with their fine performances.

Mr. DeMille produced and directed it from a screenplay by Aeneas MacKenzie, Jesse L. Lasky, Jr., Jack Gariss and Fredric M. Frank. Excellent for all.

HARRISON'S REPORTS

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Unguarded Moment, The—Univ.-Int'l (95 min.)	134
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War and Peace—Paramount (208 min.)	134
Written on the Wind—Univ.-Int'l (99 min.)	150
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RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

5606 The Wicked Wife—British-made	Apr. 8
5608 The Come On— Baxter-Hayden (Superscope)	Apr. 15
5609 Crashing Las Vegas—Bowery Boys	Apr. 22
5604 Thunderstorm—Christian-Thompson	May 6
5611 Navy Wife—Bennett-Merill	May 20
5610 Screaming Eagles—Tyrone-Merlin	May 27
5614 Crime in the Streets—Whitmore-Cassavetes	June 10
5605 The Naked Hills—Wayne-Wynn-Barton	June 17
5617 King of the Coral Sea—Chips Rafferty	June 24
5615 The First Texan—McCreary-Farr (C'Scope)	July 1
5618 Three for Jamie Dawn—Montalban-Day	July 8
5603 No Place to Hide—Brian-Hunt	July 15
5616 The Magnificent Roughnecks— Carson-Rooney-Gates	July 22
5621 Hold Back the Night—Payne-Freeman	July 29
5620 Canyon River— Montgomery-Henderson (C'Scope)	Aug. 5
5622 The Young Guns—Tamblyn-Talbot	Aug. 12
5603 No Place to Hide—Brian-Wynn	Aug. 26
5619 Strange Intruder—Lupino-Purdom	Sept. 2
5623 Fighting Trouble—Bowery Boys	Sept. 16
5624 Calling Homicide—Elliott-Case	Sept. 30
5625 Yaqui Drums—Cameron-Castle	Oct. 14

5629 The Cruel Tower—Erickson-Blanchard	Oct. 28
5630 High Terrace—Robertson-Bond	Nov. 4
5635 Yield to the Night—Dors-Craig	Nov. 11
5657 Friendly Persuasion—Cooper-McGuire	Nov. 25

Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)

The Great Locomotive Chase— Parker-Hunter (C'Scope)	June 20
Davy Crockett and the River Pirates—Fess Parker	July 17
Man in Space—Live action-animation (30 min.)	July 17
Secrets of Life—True-Life Adventure	Nov. 15
Westward Ho, the Wagons— Fess Parker (C'Scope)	Dec. 25

Columbia Features

(711 Fifth Ave., New York 22, N. Y.)

1955-56

835 Over-Exposed—Cleo Moore	April
827 The Harder They Fall—Bogart-Steiger	April
831 Blackjack Ketchum, Desperado—Duff, Jory	April
838 Rock Around the Clock—Johnston-Bill Haley	April
813 Cockleshell Heroes—Ferrer-Howard	May
833 Jubal—Ford-Borgnine	May
839 Safari—Mature-Leigh	June
832 Secret of Treasure Mountain—French-Burr	June
829 Storm Over the Nile—British-made	June

1956-57

101 The Eddie Duchin Story—Power-Novak	July
104 Autumn Leaves—Crawford-Robertson	July
102 Earth vs. The Flying Saucers—Marlowe	July
103 The Werewolf—Megowan-Holden	July
104 Autumn Leaves—Crawford-Robertson	Aug.
105 He Laughed Last—Laine-Marlow	Aug.
108 Storm Center—Davis-Keith-Hunter	Sept.
106 Miami Expose—Cobb-Medina-Arnold	Sept.
110 1984—O'Brien-Sterling	Sept.
112 The Solid Gold Cadillac—Holliday-Douglas	Oct.
113 Port Afrique—Angeli-Carey	Oct.
114 Cha-Cha-Cha Boom!—Perez Prado	Oct.
107 Spin a Dark Web—Domergue-Patterson	Oct.
You Can't Run Away from It—Lemmon-Allyson	Nov.
Odongo—Fleming-Carey (C'Scope)	Nov.
Reprisal—Madison-Farr	Nov.
The White Squaw—Brian-Wynn	Nov.
The Gamma People—Douglas-Bartok	not set

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

622 Meet Me in Las Vegas— Dailey-Charisse (C'Scope)	Mar.
625 Forbidden Planet—Pidgeon-Francis	Mar.
623 Northwest Passage—reissue	Mar.
624 The Yearling—reissue	Mar.
626 Tribute To a Bad Man— Cagney-Papas (C'Scope)	Apr.
603 It's a Dog's Life—Richards-Gwenn	Apr.
628 The Swan—Kelly-Guinness-Jourdan (C'Scope)	Apr.
629 The Rack—Newman-Corey-Pidgeon-Francis	May
627 Gaby—Caron-Kerr-Hardwicke (C'Scope)	May
631 Bhowani Junction—Gardner-Stewart (C'Scope)	June
633 The Catered Affair—Davis-Reynolds-Borgnine	June
632 Annie Get Your Gun—reissue	June
634 Fastest Gun Alive—Ford-Crain	July
636 These Wilder Years—Cagney-Stanwyck	Aug.
701 Lust for Life—Douglas-Quinn (C'Scope)	Sept.
702 Tea and Sympathy— Deborah Kerr-John Kerr (C'Scope)	Sept.
703 The Power and the Prize— Taylor-Mueller (C'Scope)	Oct.
705 The Opposite Sex—Allyson-Sheridan (C'Scope)	Oct.
Boomtown—reissue	Oct.

Paramount Features

(1501 Broadway, New York 18, N. Y.)

1955-56

- 5512 The Court Jester—Kaye-JohnsMar.
5513 Anything Goes—Crosby-O'ConnorApr.
5514 The Scarlet Hour—Ohmart-TryonApr.
5515 The Birds and the Bees—Gobel-GaynorMay
R5516 Whispering Smith—reissueMay
R5517 Streets of Laredo—reissueMay
R5518 Two Years Before the Mast—reissueMay
5520 The Man Who Knew Too Much—Stewart-DayJune
5521 The Leather Saint—Douglas-DerekJune
5522 That Certain Feeling—Hope-SaintJuly
5524 The Proud and Profane—Holden-KerrJuly
5523 Pardners—Martin & LewisAug.

1956-57

- 5601 The Vagabond King—Grayson-OresteSept.
5602 The Search for Bridey Murphy—
Hayward-Wright-GatesOct.
5603 The Mountain—Tracy-Wagner-TrevorNov.
5605 Hollywood or Bust—Martin & LewisDec.
Three Violent People—Heston-Baxter-Roland. not set

RKO Features

(1270 Sixth Ave., New York 20, N. Y.)

1955-56

- 611 The Way Out—Freeman-NelsonApr. 11
612 The Bold and the Brave—
Corey-Rooney (Superscope)Apr. 18
613 Great Day in the Morning—
Mayo-Stack-Roman (Superscope)May 16
614 Murder on Approval—Tom ConwayMay 16
662 The Big Sky—reissueMay 23
665 Flying Leathernecks—reissueMay 30
615 While the City Sleeps
Andrews-Fleming-LupinoMay 30
664 King Kong—reissueJune 13
666 I Walked with a Zombie—reissueJune 13

1956-57

- 701 The First Traveling Saleslady—
Rogers-Channing-NelsonAug. 15
702 Beyond a Reasonable Doubt—
Andrews-FontaineSept. 5
703 Back from Eternity—Ryan-EkbergSept. 19
704 Tension at Table Rock—Egan-MaloneOct. 3
706 The Brave One—Ray Rivera (C'Scope)Oct. 10
705 Finger of Guilt—Basehart-MurphyOct. 17
706 Death of a Scoundrel—Sanders-DeCarloOct. 31
The Man in the Vault—Ekberg-CampbellDec. 12
Jet Pilot—Wayne-Leighnot set

Republic Features

(1740 Broadway, New York 19, N. Y.)

- 5507 Stranger at My Door—Carey-MedinaApr. 6
5508 Zanzabuku—DocumentaryApr. 13
5506 Circus Girl—German-madeApr. 20
5536 Terror at Midnight—Brady-VohsApr. 27
5509 The Maverick Queen—
Stanwyck-Sullivan (Naturama)May 3
5510 Dakota Incident—Darnell-RobertsonJuly 23
5511 Thunder Over Arizona—
Homeier-Miller (Naturama)Aug. 4
5512 Lisbon—Milland-O'Hara (Naturama)Aug. 17
5537 A Strange Adventure—Evans-CooperAug. 24
5513 Daniel Boone, Trailblazer—
Bennett-ChaneyOct. 5
5514 Scandal, Inc.—Hutton-WrightOct. 12
5538 The Man is Armed—Clark-WynnOct. 19

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

- 608-0 The Revolt of Mamie Stover—
Russell-Egan-Leslie (C'Scope)Apr.
607-2 23 Paces to Baker Street—
Johnson-Miles (C'Scope)May
610-6 The Proud Ones—Ryan-Mayo (C'Scope)May
612-2 DeDay—The Sixth of June—
Taylor-Todd-Wynter (C'Scope)June
614-8 Massacre—Clark-CraigJune
613-0 Abdulah's Harem—Ratoff-KendallJune
615-5 The King and I—Kerr-Brynnner (C'Scope)July
617-1 Barefoot Battalion—Greek castJuly
662-7 Buffalo Bill—reissueJuly
663-5 Rawhide—reissueJuly
620-5 Bigger Than Life—Mason-Rush (C'Scope)Aug.
664-3 Halls of Montezuma—reissueAug.
665-0 Crash Dive—reissueAug.

- 616-3 The Queen of Babylon—Fleming-MontalbanAug.
618-9 Bus Stop—Monroe-Murray (C'Scope)Aug.
619-7 The Last Wagon—Widmark-Farr (C'Scope)Sept.
625-4 The Best Things in Life are Free—
McRae-Dailey-North (C'Scope)Sept.
(formerly "One in a Million")
Between Heaven and Hell—
Wagner-Moore (C'Scope)Oct.
Teenage Rebel—Rogers-Rennie (C'Scope)Oct.
Stagecoach to Fury—
Tucker-Blanchard (Regalscope)Oct.
The Third Man—reissueOct.
Rebecca—reissueOct.
Anastasia—Bergman-Hayes-Brynnner (C'Scope) Nov.
Love Me Tender—
Presley-Egan-Paget (C'Scope)Nov.
The Outlaws Are in Town—
Arthur-Reason (Regalscope)Nov.
Jesse James—Wagner-Hunter-Lange (C'Scope) Dec.
Three Brave Men—
Borgnine-Milland (C'Scope)Dec.
Do Re Mi—Tom Ewell (C'Scope)Dec.
The Black Whip—
Marlowe-Gray-Mara (Regalscope)Dec.

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

- Crime Against Joe—Bromfield-LondonMay
Quincannon, Frontier Scout—Martin-CastleMay
Foreign Intrigue—Mitchum-PageMay
Unidentified Flying Objects—DocumentaryMay
High Noon—reissueJune
The Black Sheep—athbone-Tamiroff-ChaneyJune
Nightmare—Robinson-McCarthy-RussellJune
A Kiss Before Dying—Wagner-Hunter-LeithJune
Star of India—Wilde-WallaceJune
Shadom of Fear—Freeman-KentJune
Trapeze—Lancaster-Lollobrigida-Curtis (C'Scope)July
Johnny Concho—Sinatra-Wynn-KirkJuly
The Killing—Hayden-WindsorJuly
Rebel in Town—Payne-Roman-NaishJuly
Run for the Sun—Widmark-Greer (Superscope)Aug.
The Beast of Hollow Mountain—
Madison-Medina (C'Scope)Aug.
Huk—Montgomery-FreemanAug.
Hot Cars—Bromfield-LansingAug.
Emergency Hospital—Reed-LindsayAug.
The Ambassador's Daughter—
DeHavilland-Forsythe (C'Scope)Sept.
Bandido—Mitchum-Theiss-Roland (C'Scope)Sept.
Gun Brothers—Crabbe-RobinsonSept.
Attack—Palance-AlbertOct.
The Boss—Payne-BishopOct.
The Man from Del Rio—Quinn-JuradoOct.
Flight to Hong Kong—Calhoun-RushOct.
Running Target—Dowling-FranzOct.
Pharaoh's Curse—Dana-Shapirnot set

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

1955-56

- 5615 Backlash—Widmark-ReedApr.
5616 The Kettles in the Ozarks—Main-HunnicutApr.
5617 The Creature Walks Among Us—
Morrow-ReasonApr.
5618 The Price of Fear—Oberon-BarkerMay
5619 A Day of Fury—Robertson-CordayMay
5687 Tap Roots—reissueMay
5688 Kansas Raiders—reissueMay
5621 Outside the Law—Danton-SnowdenJune
5620 Star in the Dust—Agar-Van DorenJune
5622 The Rawhide Years—Curtis-MillerJuly
5623 Congo Crossing—Mayo-Nader-LorreJuly
5624 Toy Tiger—Chandler-Day-HoveyJuly
5629 Behind the High Wall—Tully-SydneyJuly
5626 Away All Boats—Chandler-NaderAug.
5625 Francis in the Haunted House—RooneyAug.
5627 Walk the Proud Land—Murphy-BancroftSept.
5628 Raw Edge—Calhoun-DeCarloSept.
5632 I've Lived Before—Mahoney-SnowdenSept.
5633 Edge of Hell—Haas-DeScaffaSept.
5630 Pillars of the Sky—Chandler-Malone (C'Scope) Oct.
5631 Showdown at Abilene—Mahoney-HyerOct.

1956-57

- 5701 The Unguarded Moment—Williams-NaderNov.
5781 The Killers—reissueNov.
5782 The Sleeping City—reissueNov.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

1955-56

- 512 Miracle in the Rain—Wyman-JohnsonApr. 7
 516 Serenade—Lanza-FontaineApr. 21
 517 Goodbye, My Lady—Brennan-De WildeMay 12
 518 The Searchers—Wayne-HunterMay 26
 519 As Long As You're Near Me—foreign cast ..June 9
 522 Dallas—reissueJune 16
 523 Distant Drums—reissueJune 16
 520 The Animal World—documentaryJune 23
 521 Moby Dick—
 Peck-Basehart-Welles (pre-release)June 30
 524 Santiago—Ladd-Podesta-NolanJuly 7
 525 Satellite in the Sky—
 Moore-Maxwell (C'Scope)July 21
 526 Seven Men from Now—Scott-RussellAug. 4

1956-57

- 601 The Burning Hills—Hunter-Wood (C'Scope) Sept. 1
 4910 The Amazon Trader—John SuttonSept. 8
 602 A Cry in the Night—O'Brien-Wood-Burr....Sept. 15
 603 The Bad Seed—Kelly-McCormackSept. 29
 604 Toward the Unknown—Holden-NolanOct. 20

SHORT SUBJECT RELEASE SCHEDULE**Columbia—One Reel****1955-56**

- 8613 Be Patient, Patient—
 Favorite (reissue) (7 m.)June 7
 8555 Candid Microphone No. 1 (11 m.)June 7
 8956 Ina Ray Hutton & Orch.—
 Thrills of Music (reissue) (9 m.)June 14
 8859 Mr. Rhythm's Holiday—
 Screen Snapshots (9 m.)June 14
 8755 Magoo Beats the Heat—
 Mr. Magoo (C'Scope) (8½ m.)June 21
 8614 Loco Lobo—Favorite (reissue) (6 m.)June 21
 8808 Rodeo Dare-Devils—Sports (9½ m.)June 21
 8556 Candid Microphone No. 2 (10 m.)July 5
 8860 Fabulous Hollywood—
 Screen Snapshots (10½ m.)July 5
 8809 Ten-Pin Wizards—Sports (8½ m.)July 5
 8615 Woodman Spare That Tree—
 Favorite (reissue) (7½ m.)July 12
 8756 Magoo's Puddle Jumper—
 Mr. Magoo (C'Scope) (7 m.)July 26

1956-57

- 1951 Cafe Society—Cavalcade of B'way (11 m.) .Sept. 6
 1601 Leave Us Chase It—
 Favorite (reissue) (6½ m.)Sept. 6
 1751 Trail Blazer Magoo—
 Mr. Magoo (C'Scope) (6 m.)Sept. 13
 1551 Candid Microphone No. 3—
 (reissue) (10½ m.)Sept. 20
 1602 Topsy Turkey—Favorite (reissue) (6½ m.) Oct. 4
 1752 Magoo's Problem Child—
 Mr. Magoo (C'Scope)Oct. 18
 1801 Asphalt Playground—SportsOct. 25

Columbia—Two Reels**1955-56**

- 8426 Get Along Little Zombie—
 Favorite (reissue) (17 m.)May 17
 8436 Socks Appeal—Favorite (reissue) (17½ m.) June 21
 8408 Rumpus in the Harem—3 Stooges (16 m.) ..June 21
 8180 Blazing the Overland Trail—Serial (15 ep.) .Aug. 4

1956-57

- 1401 Hot Stuff—Three Stooges (16 m.)Sept. 6
 1421 Clunked in the Clunk—
 Favorite (reissue) (16 m.)Sept. 20
 1402 Scheming Schemers—3 StoogesOct. 4
 1431 Scooper Dooper—Favorite (reissue) (18 m.) .Oct. 11
 1422 When the Wife's Away—
 Favorite (reissue) (17 m.)Oct. 18

Metro-Goldwyn-Mayer—One Reel**1955-56**

- P-775 Stairway to Light—
 Passing Parade (10 m.)June 1
 B-726 Mental Poise—Benchley (reissue) (7 m.) June 15
 P-776 The Story That Couldn't Be Printed—
 Passing Parade (11 m.)July 6

1956-57

- C-831 Muscle Beach Tom—
 C'Scope Cartoon (7 m.)Sept. 7
 C-832 Millionaire Droopy—
 C'Scope Cartoon (7 m.)Sept. 21
 W-861 Polka Dot Puss—Cartoon (reissue) (8 m.) Sept. 28
 W-862 The Bear and the Bean—
 Cartoon (reissue) (7 m.)Oct. 5
 C-833 Downbeat Bear—C'Scope Cartoon (7 m.) .Oct. 12
 W-863 Heavenly Puss—Cartoon (reissue) (8 m.) .Oct. 26
 W-864 Bad Luck Blackie—
 Cartoon (reissue) (7 m.)Nov. 9
 C-834 Blue Cat Blues—C'Scope Cartoon (7 m.) .Nov. 16
 W-865 Cueball Cat—Cartoon (reissue) (7 m.)...Nov. 30
 W-866 Senor Droopy—Cartoon (reissue) (8 m.) .Dec. 7
 C-835 Barbecue Brawl—C'Scope Cartoon (7 m.) .Dec. 14
 W-867 Little Rural Riding Hood—
 Cartoon (reissue) (6 m.)Dec. 28

Metro-Goldwyn-Mayer—Three Reels

- A-801 The Battle of Gettysburg—
 C'Scope Special (30 m.)Oct. 5

Paramount—One Reel**1955-56**

- E15-6 Out to Punch—Popeye (6 m.)June 8
 B15-5 Penguin For Your Thoughts—
 Casper (7 m.)June 15
 R15-6 Men Who Can Take It—Spotlight (9 m.) June 22
 H15-3 Will Do Mousework—
 Herman & Katnip (6 m.)June 29
 V15-2 VistaVision Visits Panama—
 Special (10 m.)June 29
 V15-1 Bing Presents Oreste—Special (10 m.)...July 1
 E15-7 Assault and Flattery—Popeye (6 m.)...July 6
 P15-6 Pedro & Lorenzo—Noveltoon (6 m.)...July 13
 V15-3 VistaVision Visits Gibraltar—
 Special (10 m.)Aug. 3
 E15-8 Insect to Injury—Popeye (6 m.)Aug. 10
 H15-4 Mousetro Herman—
 Herman & Katnip (6 m.)Aug. 10
 B15-6 Line of Screamage—Casper (6 m.)Aug 17
 M15-6 Herman Hickman's Football Review—
 Topper (10 m.)Aug. 24

1956-57

- S16-1 Mice Meeting You—Cartoon (7 m.).....Sept. 21
 S16-2 Sock-a-Bye Kitty—Cartoon (7 m.)Sept. 21
 S16-3 Casper's Spree Under the Sea—
 Cartoon (8 m.)Sept. 21
 S16-4 One Quack Mind—Cartoon (7 m.).....Sept. 21
 S16-5 Mice Paradise—Cartoon (7 m.).....Sept. 21
 S16-6 Once Upon a Rhyme—Cartoon (8 m.)...Sept. 21
 S16-7 Hold the Lion Please—Cartoon (7 m.)...Sept. 28
 S16-8 Land of the Lost Watches—
 Cartoon (9 m.)Sept. 28
 S16-9 To Boo or Not To Boo—Cartoon (7 m.) .Sept. 28
 S16-10 As the Crow Lies—Cartoon (6 m.).....Sept. 28
 S16-11 Slip Us Some Redskin—Cartoon (7 m.)..Sept. 28
 S16-12 Boo Scout—Cartoon (8 m.)Sept. 28
 V15-4 VistaVision Visits Austria—
 Special (17 m.)Oct. 5
 E16-1 Parlez Vous Woo—Popeye (6 m.)Oct. 12
 P16-1 Sir Irving and Jeames—Noveltoon (7 m.) .Oct. 19
 B16-1 Fright from Wrong—Casper (6 m.)Nov. 2
 E16-2 I Don't Scare—Popeye (6 m.)Nov. 15

(Ed. Note: All shorts in the above S16 series are reissues.)

RKO—One Reel**1955-56**

- 64311 Four Minute Fever—Sportscope (9 m.)...June 8
 64211 Emergency Doctor—Screenliner (8 m.)...June 22
 64212 The Law and the Lab—Screenliner (8 m.) .July 20
 54118 In the Bag—Disney (C'Scope) (8 m.)...July 27

1956-57

- 74301 Aqua Babes—Sportscope (9 m.).....Aug. 3
 74101 The Hockey Champ—
 Disney (reissue) (7 m.)Aug. 3
 74102 Pluto at the Zoo—
 Disney (reissue) (8 m.)Aug. 24
 74302 Ice Climbers—Sportscope (8 m.)Aug. 31
 74103 Donald's Tire Trouble—
 Disney (reissue) (7 m.)Sept. 14
 74201 The Dikes—Screenliner (10 m.)Sept. 14
 74303 Canoe Man's Holiday—Sportscope (8 m.) ..Sept. 28
 74104 The Purloined Pup—
 Disney (reissue) (7 m.)Oct. 5

RKO—Two Reels

1955-56

63801 Basketball Headliners—Special (15 m.) ..Apr. 27

1956-57

73101 Alert Today—Alive Tomorrow—
Special (15½ m.)Sept. 7

Republic—Two Reels

1955-56

5584 Adventures of Frank & Jesse James—
Serial (13 ep.) (reissue)Apr. 16

1956-57

5681 King of the Rocket Men—
Serial (reissue) (12 ep.)July 16
5682 Federal Operator No. 99—
Serial (reissue) (12 ep.)Oct. 15

Twentieth Century-Fox—One Reel

5636-6 Clancy the Bull in Police Dogged—
Terrytoon (C'Scope) (7 m.)June
5606-9 Felix the Fox—
Terrytoon (reissue) (7 m.)June
5637-4 The Brave Little Brave—
Terrytoon (C'Scope) (7 m.)July
5607-7 The Lyin' Lion—Terrytoon (reissue) (7 m.) ..July
5638-2 Good Deed Daly in Cloak and Stagger—
Terrytoon (C'Scope) (7 m.)Aug.
5608-5 Paint Pot Symphony—
Terrytoon (reissue) (7 m.)Aug.
5609-3 The Kitten Sitter—
Terrytoon (reissue) (7 m.)Sept.
5610-1 Flying Cups & Saucers—
Terrytoon (reissue) (7 m.)Oct.
5611-9 One Note Tony—Terrytoon (reissue) (7 m.) ..Nov.
5612-7 Mystery in the Moonlight—
Terrytoon (reissue) (7 m.)Dec.

Twentieth Century-Fox—C'Scope Reels

7605-9 Hunters of the Sea—C'Scope (9 m.)May
7607-5 Cowboys of the Maremma—C'Scope (9 m.) ..June
7609-1 The Dark Wave—C'Scope (23 m.)June
7604-2 Pigskin Peewees—C'Scope (9 m.)July
7606-7 Honeymoon Paradise—C'Scope (9 m.)Aug.

Universal—One Reel

2617 Room and Wrath—Cartune (7 m.)June 4
2694 West Point of the South—
Variety View (9 m.)June 25
2635 Wild & Woolly—Cartune (reissue) (7 m.) ..June 25
2618 Woodpecker from Mars—Cartune (7 m.) ..July 2
2676 Invitation to New York—
Color Parade (9 m.)July 2
2619 Hold That Rock—Cartune (7 m.)July 30
2636 Drooler's Delight—Cartune (reissue) (7 m.) ..July 30
2695 Everybody Dances—Variety View (9 m.) ..July 23
2677 On the Boardwalk—Color Parade (9 m.)Aug. 6
2696 Screwball Sports—Variety View (9 m.)Aug. 20
2623 Hearts and Flowers—Cartune (7 m.)Aug. 27
2620 The Talking Dog—Cartune (7 m.)Sept. 24
2697 Brooklyn Goes to San Francisco—
Variety View (9 m.)Sept. 24
2621 Calling All Cuckoos—Cartune (7 m.)Oct. 22
2622 Niagara Fools—Cartune (7 m.)Nov. 19

Universal—Two Reels

2658 Rhythms With Rusty—Musical (15 m.)June 25
2602 Where All Roads Lead—
Special (Vistarama) (16½ m.)July 23
2640 Time Out of War—Special (22 m.)July 27
2660 Bright & Breezy—Musical (16 m.)Aug. 26
2661 Mr. Black Magic—Musical (16 m.)Sept. 24

Vitaphone—One Reel

1955-56

3310 Scaredy Cat—Blue Ribbon (reissue) (7 m.) .June 2
3718 The Unexpected Pest—Looney Tune (7 m.) .June 2
3606 Smart As a Fox—Special (9 m.)June 16
3728 Napoleon Bunny-Part—Bugs Bunny (7 m.) .June 16
3225 Thunder Beach—Anamorphic specialJune 23
3719 Tugboat Granny—Looney Tune (7 m.)June 23
3720 Stupor Duck—Looney Tune (7 m.)July 7
3311 Horsefly Fleas—Blue Ribbon (reissue) (7 m.) .July 7
3406 So Your Wife Wants To Work—
Joe McDoakes (10 m.)July 14

3806 Henry Busse & His Orch.—

Melody Master (reissue) (10 m.)July 14
3729 Barbary Coast Bunny—Bugs Bunny (7 m.) .July 21
3312 Little Orphan Airedale—
Blue Ribbon (reissue) (7 m.)Aug. 4
3721 Rocket By Baby—Looney Tune (7 m.)Aug. 4
3313 Daffy Dilly—Blue Ribbon (reissue) (7 m.) .Aug. 18
3607 Animals and Kids—Special (9 m.)Aug. 18
3722 Raw! Raw! Rooster—Looney Tune (7 m.) .Aug. 25
3730 Half-Fare Hare—Bugs Bunny (7 m.)Aug. 18
3224 Viva Cuba—Anamorphic special (9 m.)Aug. 25

1956-57

4701 Slap Hoppy Mouse—Merrie Melody (7 m.) ..Sept. 1
4301 Mouse Mazurka—
Hit Parade (reissue) (7 m.)Sept. 15
4723 A Star is Bored—Bugs Bunny (7 m.)Sept. 15
4501 Crossroads of the World—Scope GemSept. 22
4702 Deduce, You Say!—Merrie Melody (7 m.) ..Sept. 29
4703 Yankee Dood It—Merrie Melody (7 m.)Oct. 13
4302 Paying the Piper—
Hit Parade (reissue) (7 m.)Oct. 20
4401 Playtime Pals—SpecialOct. 27
4724 Video Wabbit—Bugs Bunny (7 m.)Oct. 27
4502 Magic in the Sun—Scope GemNov. 3
4704 There They Go-Go-Go—
Merrie Melody (7 m.)Nov. 10
4303 Daffy's Duck Hunt—
Hit Parade (reissue) (7 m.)Nov. 17
4705 Two Crows from Tacos—
Merrie Melody (7 m.)Nov. 24
4304 Henhouse Hennerly—
Hit Parade (reissue) (7 m.)Dec. 1
4706 The Honey-Mousers—Merrie Melody (7 m.) ..Dec. 8
4725 To Hare is Human—Bugs Bunny (7 m.)Dec. 15

Vitaphone—Two Reels

1955-56

3212 Italian Memories—
Anamorphic special (16 m.)June 9
3008 Wonders of Araby—Special (17 m.)June 30
3010 Trailin' West—Special (reissue) (18 m.)July 28
3106 Through the Camera's Eye—
Featurette (18 m.)Aug. 11
3009 Miracle in the Caribbean—Special (17 m.) ..Aug. 25

1956-57

4001 East is East—SpecialSept. 8
4101 South of the Himalyas—Scope GemOct. 6
4002 All for Fun—SpecialDec. 22
4102 The Legend of El Dorado—Scope GemDec. 29

NEWSWEEKLY NEW YORK RELEASE DATES

News of the Day

211 Mon. (O)Oct. 1
212 Wed. (E)Oct. 3
213 Mon. (O)Oct. 8
214 Wed. (E)Oct. 10
215 Mon. (O)Oct. 15
216 Wed. (E)Oct. 17
217 Mon. (O)Oct. 22
218 Wed. (E)Oct. 24
219 Mon. (O)Oct. 29
220 Wed. (E)Oct. 31
221 Mon. (O) ...Nov. 5
222 Wed. (E) ...Nov. 7
223 Mon. (O) ...Nov. 12
224 Wed. (E) ...Nov. 14
225 Mon. (O) ...Nov. 19
226 Wed. (E) ...Nov. 21

Fox Movietone

82 Tues. (E)Oct. 2
83 Friday (O)Oct. 5
84 Tues. (E)Oct. 9
85 Friday (O)Oct. 12
86 Tues. (E)Oct. 16
87 Friday (O)Oct. 19
88 Tues. (E)Oct. 23
89 Friday (O)Oct. 26
90 Tues. (E)Oct. 30
91 Friday (O) ...Nov. 2
92 Tues. (E)Nov. 6
93 Friday (O) ...Nov. 9
94 Tues. (E)Nov. 13
95 Friday (O) ...Nov. 16
96 Tues. (E)Nov. 20
97 Friday (O) ...Nov. 23

Paramount News

15 Wed. (O)Oct. 3
16 Sat. (E)Oct. 6
17 Wed. (O)Oct. 10
18 Sat. (E)Oct. 13
19 Wed. (O)Oct. 17
20 Sat. (E)Oct. 20
21 Wed. (O)Oct. 24
22 Sat. (E)Oct. 27
23 Wed. (O)Oct. 31
24 Sat. (E)Nov. 3
25 Wed. (O)Nov. 7
26 Sat. (E)Nov. 10
27 Wed. (O)Nov. 14
28 Sat. (E)Nov. 17
29 Wed. (O)Nov. 21
30 Sat. (E)Nov. 24

Universal News

79 Tues. (O)Oct. 2
80 Thurs. (E)Oct. 4
81 Tues. (O)Oct. 9
82 Thurs. (E)Oct. 11
83 Tues. (O)Oct. 16
84 Thurs. (E)Oct. 18
85 Tues. (O)Oct. 23
86 Thurs. (E)Oct. 25
87 Tues. (O)Oct. 30
88 Thurs. (E)Nov. 1
89 Tues. (O)Nov. 6
90 Thurs. (E)Nov. 8
91 Tues. (O)Nov. 13
92 Thurs. (E)Nov. 15
93 Tues. (O)Nov. 20
94 Thurs. (E)Nov. 22

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Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
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SATURDAY, OCTOBER 13, 1956

No. 41

DECEPTIVE MOVIE ADVERTISEMENTS

In recent weeks, as some of you may have noticed, motion picture advertising has been criticized severely in the daily newspapers and in the religious press on the basis that much of it is, not only false and misleading, but also very lurid, stressing the sex angle to attract people to the theatres.

The subject was treated editorially in a recent issue of "The Pilot," official newspaper of the Catholic archdiocese of Boston, which had this to say, in part:

"We have never been treated to such a rash of lurid and suggestive advertising as during these last years and we are being told now that the technique is paying off in new attendance records for certain films. The pictures involved are often without objection but the advertising attempts to give the opposite impression and, besides being in bad taste, is totally dishonest . . .

"The fast buck is once again the obvious motive — get the people into the theatre, even if you trick them into it. Once they are seated, and have paid their way, they will be sure to stay. All this is true, but they won't come back and they won't believe the ads the next time. You may make a profit this week, but you will lose plenty next year! A wise business man understands what is meant by popular confidence; if he loses this precious commodity it will take a long time and vast sums of money to get it back. We object to the advertising we have mentioned on moral grounds; anyone should be able to see that it is bad business as well."

Writing on the same subject and citing specific examples, John E. Fitzgerald, amusement editor of "Our Sunday Visitor," a national Catholic weekly, had this to say, in part, in a recent column:

"Advertisements are sometimes bewildering. Sometimes, they're downright misleading, and sometimes they're an insult to the intelligence of the reader.

"I know I'm bewildered when, after seeing an advance screening of a new picture, I later see the ads for it. They too often resemble nothing in the film itself . . ."

Describing one such ad, Fitzgerald states: "She (Natalie Wood) is barefoot and bareback in a strapless dress. He (Tab Hunter) wears a checkered sport-shirt and is looking up from their smooch session (or whatever they're doing out there) as if someone just walked in unexpectedly. The copy reads: 'People would say "But they're only kids!"' Shy, awkward Trace Jordan who always ran from trouble — and Marie, the mixed-up teen-ager who always made it!"

"The picture — at least the one using these stars and the same title as the ad that I saw recently — is 'The Burning Hills' (Warners).

"It's nothing like the ad.

"It's a western of years ago about a nice young man who's hunted by outlaws. She's a half-breed Mexican girl who lives with her stereotyped uncle in a leetle hacienda. It's a cute film, nothing great, but enjoyable viewing. A good western, but a far cry from the hot sizzling innuendoes the advertisements fling at you . . .

"Then there's some recent advertising for the same studio's 'The Bad Seed.' The ad says the picture's a shocker. It is, but not in the way the ads hint. A well-formed woman in her nightgown, entering a door, and outlined by a light behind her may bring naughty ideas to those who read the copy about the depths to which a woman's love can sink. Especially with the accompanying illustration of a man looking up at a pair of woman's legs standing in the doorway of the room in which he sprawls.

"But to those of us who have seen this picture (about a mother's suffering upon finding out her child is a little murderess) the ads are more bewildering than stimulating. In fact, one might call them misleading. Of course, I have no one to blame but myself if I rush off to a picture hoping to see the screen sizzle with forbidden goodies and am disappointed. But still, I wish the movie industry would keep closer watch over their advertisements. Not only so that people won't be misled, but for their own sake. After being lured into a theatre under pretext of seeing the greatest (or hottest) picture ever made, the resultant disappointment breeds distrust. This in turn, to counteract the cynical attitude of patrons who have been stung once too often, requires the ads to promise more and more in order to lure the disappointed and wary patrons back into the theatre again. After too many disappointments, the public sometimes reaches the point where it's just as easy — and cheaper — to stay home and watch television."

There are similar criticisms from other publications that can be cited, but those already quoted can leave no doubt that the present attacks on the deceptiveness of many movie advertisements is wholly justified.

What, one may ask, has happened to the producers' Advertising Code and those who are supposed to approve the advertisements?

According to the Advertising Code, its provisions "shall apply to pressbooks, newspaper, magazine and

(continued on back page)

"You Can't Run Away From It"
with June Allyson and Jack Lemmon
 (Columbia, November; time, 95 min.)

This romantic comedy is a remake of "It Happened One Night," the Academy Award winner, which was produced in 1934 with Clark Gable and Claudette Colbert in the leading roles. Although the present version has been embellished by CinemaScope and Technicolor, as well as by several musical interludes, it does not match the entertainment values of the original. On the whole, however, it is an amusing picture and should give ample satisfaction to the general run of audiences, for, despite a few dull spots here and there, it has bright dialogue and good comedy situations that are at times hilarious. Hardly any changes have been made in the story, which centers around the romantic adventures of a headstrong heiress who, in her efforts to remain hidden from her domineering father, falls in love with an unemployed newspaperman who comes to her aid. The direction and acting are competent, and the color photography fine:—

Held prisoner aboard the palatial yacht of her father (Charles Bickford), a Texas millionaire who was determined to annul her hasty marriage to Jacques Scott, a fortune-hunting playboy, June Allyson dives overboard, swims ashore and pawns her engagement ring to buy new clothes and a bus ticket to rejoin Scott. Jack Lemmon, a reporter who had just lost his job, tries to get friendly with June when she sits next to him on the bus, but she rejects his advances. She warms up to him, however, when he protects her from a bus "wolf." At one of the bus stops, Lemmon discovers June's identity from a front-page newspaper story and learns that she was eluding her father's private detectives. Realizing that he has the story of his life and the chance to get back his old job, Lemmon makes a deal not to reveal her identity until she reaches her destination in Houston, provided she will give him the story exclusively. In the events that follow, they are compelled to discontinue the bus trip to evade detection and try to reach Houston by hitchhiking on back roads. This leads to a series of whacky escapades, including the innocent sharing of one room at different motels because of their limited funds, and in the process they fall genuinely in love. When they stop at a motel close to Houston, Lemmon, needing money to pay for the room, quietly leaves in the middle of the night and heads for the city to get an advance from Allyn Joslyn, his managing editor, who had rehired him in anticipation of the exclusive story. The hotel proprietor discovers his departure and forces June to vacate when he learns that she has no money to pay for the room. Believing that Lemmon had abandoned her, June communicates with her father, who sends a car to fetch her home. This turn of events leads Lemmon to believe that June had run out on their deal, and he becomes bitter when he learns that she was preparing to re-marry Scott. Assigned to cover the wedding, Lemmon rushes out of June's home when he sees her walking down the aisle. June, noticing his hasty departure and spurred on by her father, abandons Scott at the altar and catches up with Lemmon before he can drive off in his old jalopy.

It was produced and directed by Dick Powell, from a screenplay by Claude Binyon and Robert Riskin, based on a story by Samuel Hopkins Adams.

Best suited for mature audiences.

Mari Blanchard and Wally Ford
Mari Blanchard and Wally Ford

(20th Century-Fox, October; time, 76 min.)

Theatres that play Western melodramas ought to get by with this one on the lower half of a double bill, for it has plentiful shooting and killings. Photographed in black-and-white Regalscope, which is an anamorphic system that is similar to CinemaScope, the story centers around a group of Mexican outlaws who hold a number of people captive at a stagecoach relay station while they await the arrival of a gold shipment. Considerable tension is generated by the efforts of the captives to outwit the bandits, with most of the exciting action taking place toward the finish, where the outlaws are overpowered and exterminated. Worked into the proceedings are several flashbacks that establish the true character of some of the captives, but, though these are interesting, they serve to slow down the pace. The direction and acting are capable, and the photography good:—

Led by Rodolfo Hoyos, a gang of Mexican bandits hold up the stagecoach headed for Fury but fail to find an expected shipment of gold. They herd the passengers into a relay station nearby and kill one of them in cold blood when he lowers his hands. Included among those held captive are Paul Fix, the driver, Forrest Tucker, a riding shotgun, Wally Ford, a judge, Mari Blanchard and Wright King. Hoyos questions Fix and Tucker about the gold and, to make them talk, has Fix shot in the leg. Tucker then admits that they were supposed to meet the gold shipment at the relay station. The bandits decide to wait. Meanwhile, by flashback, it is revealed that Mari had enticed a hired hand to kill her husband so that she could run off with his money; that King was a gunslinger who had shot and killed a sheriff who had finished one of his pals; and that Ford was a coward, running away from the threats of men he had sent to prison. Nerves are on edge as the tension increases and Tucker realizes that the bandits will not leave any witnesses to the theft of the gold. Mari is killed when she steals a horse and tries to escape with her luggage, which contained the money stolen from her husband. King, captured when he attempts to escape, is shot and killed in an unfair gun duel. Ford, however, finds his courage, for, when the stagecoach carrying the gold approaches the relay station, he shoots two of the bandits, enabling Tucker to help the stagecoach guards wipe out the rest of the bandits.

Earle Lyon produced it, and William Claxton directed it, from a screenplay by Eric Norden, based on a story by himself and the producer.

Adult fare because of the story's sex implications.

"Between Heaven and Hell"
with Robert Wagner, Terry Moore
and Broderick Crawford

(20th Century-Fox, October; time, 94 min.)

A well produced war melodrama, photographed in CinemaScope and DeLuxe color and replete with exciting combat action. It is somewhat different from most war pictures in that it depicts American officers and men in a most uncomplimentary light. For instance, one officer is shown as a coward who shoots and kills several of his own men when he becomes panic-stricken. Another officer is shown as a semi-illiterate tyrant, who treats his men viciously and

**"Stagecoach to Fury" with Forrest Tucker,
 Mari Blanchard and Wally Ford**
 (20th Century-Fox, October; time, 76 min.)

brutally. The action, though exciting, is grim and cheerless throughout, and it pivots around a wealthy young Southern soldier whose feudal attitude, in private life, towards share croppers who worked his lands undergoes a change when his bitter experiences in warfare teach him to judge his fellowman by what he is and not by his station in life. Robert Wagner does capable work as the moody hero, but Terry Moore is no more than adequate in her relatively brief role as his wife. A most effective performance is turned in by Broderick Crawford as the brutish captain who is eventually relieved of his command and killed by a sniper's bullet. The lack of discipline among his company of misfits, and the moronic behavior of his sadistic aides are hardly believable. The battle action, as noted, is thrilling, but there are moments when the heroics border on the implausible.

The story, which is told partly in flashback, depicts Wagner as a young Southern landowner who treats his sharecroppers in an oppressive manner, thus creating the only cloud in the otherwise idyllic relationship he enjoys with Terry, who resents his meanness. Life changes for Wagner when he and a number of his sharecroppers are called to active duty as members of the National Guard. Shipped to the Pacific, they fight shoulder to shoulder to take over a Jap-held island, and Wagner, impressed by their courage and bravery, is pleased to be associated with them as war buddies. He gets himself into trouble when he attacks a panic-stricken officer who had fired a machine-gun wildly, killing several of his pals. As punishment, he is assigned to Crawford's grimy company in an isolated area in the Jap-infested hills. There, he is treated maliciously by Crawford, who forces him and others to take unnecessary risks, but he finds a friend in Buddy Ebsen, a homespun, understanding soldier, who helps him to overcome a nervous condition that caused him to tremble violently during battle action. Through his experiences, Wagner learns that authority can be mindless and mean, as exemplified by Crawford; that there can be nobility of soul in the humble, as exemplified by Ebsen; and that there can be great courage and irresolution in the same person, as exemplified by himself. The story ends with Wagner and Ebsen, both wounded in combat, heading back to the United States and planning the good time they will have together in the future.

It was produced by David Weisbart, and directed by Richard Fleischer, from a screenplay by Harry Brown, based on a novel by Francis Gwaltney.

Unobjectionable morally.

"The Deadliest Sin" with an all-English cast (Allied Artists, Jan. 29; time, 77 min.)

Although the direction is skillful and acting convincing, the subject matter of this British-made melodrama is unpleasant in that blackmail and murder are involved. Sydney Chaplin does well as an ex-criminal who is saved from being killed by a blackmailer but who murders his rescuer to keep the man from confessing to a priest. The acting is so realistic that one's interest in the story is held throughout. There is no comedy relief at any time. The photography is good but in a low key:—

Sydney Chaplin returns to his hometown in England with a sizeable fortune in greenbacks after a secret criminal career in the United States. Shortly

after his arrival, Chaplin finds himself compelled to keep an appointment in a lonely place with Patrick Allen, who reveals that he knows all about his criminal record in the United States and threatens to blackmail him unless he gets his cut. They get into a vicious fight, during which Allen tries to kill Chaplin with a broken bottle. Peter Hammond, boy-friend of Audrey Dalton, Chaplin's sister, comes upon the struggle and, to save Chaplin, shoots and kills Allen after obtaining possession of Chaplin's gun. Hammond wants to give himself up to the police, but Chaplin, fearing the consequences, persuades him to desist. Troubled by his conscience, Hammond, a Catholic, goes to a priest to confess. Chaplin follows, and shoots and kills him as he kneels in confession. In the investigation that follows, Scotland Yard detectives track down clue after clue and finally become convinced that Chaplin had committed the two murders. They set a trap in the church, where Chaplin intended to go to stop the priest from revealing the facts about the second murder. He is discovered in the organ loft, gun in hand, and in an attempt to escape he falls to his death from the clock tower.

Alec C. Snowden produced it, and Ken Hughes directed it, from a screenplay by Don Martin and himself.

Adult fare.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF HARRISON'S REPORTS, published weekly at New York, N. Y., for October 1, 1956.

1. The names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher Harrison's Reports, Inc., 1270 Sixth Avenue, New York 20, N. Y.; Editor, Peter S. Harrison, 1270 Sixth Avenue, New York 20, N. Y.; Managing Editor, Al Picoult, 1270 Sixth Avenue, New York 20, N. Y.; Business Manager, none.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.)

Harrison's Reports, Inc., 1270 Sixth Avenue, New York 20, N. Y.; Peter S. Harrison, 1270 Sixth Avenue, New York 20, N. Y.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.) 2497.

(signed) AL PICOULT
Managing Editor

Sworn to and subscribed before me this 1st day of October, 1956. Victor H. Friend, Notary Public State of New York (My commission expires March 30, 1958.)

tradepaper advertising, publicity material, trailers, posters, lobby displays and all other outdoor displays, novelty distribution, radio copy and every form of motion picture exploitation." The first paragraph specifically requires the producer-distributors to "subscribe to a code of business ethics based upon truth, honesty and integrity," and states that "all motion picture advertising shall: (a) conform to fact, (b) scrupulously avoid all misrepresentation."

Among other things, the Code's provisions require that "good taste shall be the guiding rule of motion picture advertising;" that "illustrations and text in advertising shall faithfully represent the pictures themselves;" and that "no false or misleading statements shall be used directly, or implied by type arrangements or by distorted quotations." But these rules are violated consistently in ads that have been approved by the Advertising Code Administration.

Charged with the administration of the Code is the Advertisers' Advisory Council, whose members are the directors of advertising and publicity of the principal motion picture companies. These men are members also of the Motion Picture Association of America's Advertising and Publicity Directors Committee, which has just submitted to the MPAA's board of directors recommendations for the formulation of a definite program designed to "revitalize the box-office and promote the general welfare of the industry." This is indeed a farce, for on the one hand these advertising-publicity heads are popping with ideas to promote greater movie attendance, while on the other hand they are driving away customers by winking at one another as they place their stamp of approval on deceptive and dishonest advertisements that breed public ill will and distrust.

"Giant" with Elizabeth Taylor, Rock Hudson and James Dean

(Warner Bros., Nov. 24; time, 198 min.)

Produced on a scale that is in keeping with its title, and photographed in WarnerColor, this screen version of Edna Ferber's sprawling best-seller about Texas and Texans is not without its shortcomings, but on the whole it is an outstanding dramatic entertainment, expertly directed and finely acted by the entire cast. It undoubtedly will prove to be a top box-office grosser. The story — and there is much of it — covers a period from the early 1920's to the present day, and centers around the personal relationships of three generations in a Texas family, through whose problems are shown the changes that take place in the development of the state and in the attitudes and behavior of some of its people when cattle raising is largely supplanted by oil drilling, making poor ranchers rich and wealthy ranchers richer. It is a complex but dramatically effective tale of love and hate, conflict and bitterness, joys and sorrows, wealth and poverty, racial prejudices and gently rebellious children who insist upon following their own way of life, despite the well-intentioned wishes of their parents.

Briefly, the story has Rock Hudson, owner of a vast cattle ranch in Texas, marrying Elizabeth Taylor, a strong-willed Eastern girl, after a short romance. She

goes to live with him in his palatial ranch home, where she clashes with Mercedes McCambridge, his mean-tempered spinster sister, who meets death one day when she abuses a spirited stallion. In the years that pass Elizabeth has two daughters and a son, but, though she and Hudson are very much in love, they quarrel frequently because he objects to her efforts to help underprivileged Mexicans who worked on the ranch. He is resentful also of her friendly attitude toward James Dean, a violent young ranch hand who often tangled with him and who dreamt of striking oil on a small parcel of land left to him by Mercedes. Constant bickering leads to a separation between Elizabeth and Hudson but their genuine love soon brings them together again. Shortly thereafter Dean strikes oil. More years pass, during which Hudson, too, devotes his efforts to oil drilling and becomes even wealthier. Meanwhile, the children grow up and mature differently from what their parents had expected. Dennis Hopper, their son, declines the chance to take over management of the ranch, studies medicine and marries Elsa Cardenas, a beautiful and dignified Mexican girl. This shocks his parents, but they learn to love and accept her. Fran Bennett, his twin sister, refuses to go to a finishing school, takes up animal husbandry and marries a cowhand. Carroll Baker, the youngest, grows up to be a restless, unsettled girl, more interested in glamor than in education or marriage. Complications arise when the whole family accepts an invitation to attend the opening of an elaborate hotel built by Dean, who had become fabulously wealthy. There, Elsa is exposed to discrimination because she is Mexican, causing a fight between Dean and her husband. To add to the complications, Carroll becomes infatuated with Dean, who had made a play for her, but she comes to her senses when it is proved to her that Dean had become a dissipated, drink-sodden tycoon. En route home, the family stops at a roadside diner where the burly proprietor refuses to serve Elsa and her little child. Hudson, resentful, starts a vicious fist fight in which the younger man knocks him unconscious, but Elizabeth looks upon him as a hero, despite his defeat, for he was at least fighting for fundamental justice.

Rock Hudson does a fine job in his role, and a surprisingly excellent performance is turned in by Miss Taylor as his wife. She plays the part with a tenderness that endears her to the audience, and is entirely believable when she attains middle-age and her hair starts turning gray. A most striking performance is delivered by the late James Dean, first as the antagonistic, slovenly cowhand, and then as the trim but vicious oil tycoon. Chill Wills, Jane Withers and Paul Fix are effective in supporting roles. The picture is filled with many exciting pictorial highlights. Outstanding are the scenes of the extravagant party given by Dean for the opening of his luxurious hotel. The one valid criticism that can be made is that the picture's running time is much too long and could be trimmed to advantage by the elimination of quite a few slow spots.

George Stevens directed it and co-produced it with Henry Ginsberg, from a screenplay by Fred Guiol and Ivan Moffat.

Excellent for the entire family.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXVIII

SATURDAY, OCTOBER 20, 1956

No. 42

MORE ON TV MOVIE COMPETITION

The extent to which motion picture theatre attendance may be affected as a result of outstanding old pictures that have been made available to television was answered partially on Friday, October 12, when station KTTV in Los Angeles presented at eight o'clock in the evening "Thirty Seconds Over Tokyo", the first of the MGM library of more than 700 films acquired by it.

Stating that KTTV reported a "600 per cent" rating increase over Friday nights for the previous month during the showing of the two-and-one-half-hour movie, Thomas M. Pryor, Hollywood correspondent of the New York Times, had this to say in a news dispatch:

"Motion picture theatre business in Los Angeles appeared to have suffered an overall drop of about 25 per cent in attendances as an estimated 2,000,000 persons watched at home. Information about the estimated drop in movie-theatre patronage was obtained by this newspaper through the cooperation of a film company executive. His sampling of theatre receipts indicated that the decline at regular theatres was about 10 per cent as measured against normal Friday nights. Drive-ins, which do a substantial year-round business in southern California, also were hard hit.

"The 10 per cent drop at regular theatres may not appear drastic, but Friday is a key night for business. Other so-called 'Double A' Metro pictures will be presented on succeeding Fridays, during the prime theatre and television hours."

That the success enjoyed by KTTV with a top pre-1949 picture is not an isolated case is indicated by reports that point out that the first eastern television stations to show the cream of the film libraries acquired by them are establishing new highs in their ratings. A foremost example in New York is station WATV, which, until it started telecasting 20th Century-Fox pictures three weeks ago, had the lowest audience rating of the seven TV stations serving New York, but it moved up to third place with the showing of "How Green Was My Valley". New York's WOR-TV has had similar success with the showing of RKO's "Top Hat", and the same may be said for WABD, which has been showing some better Warner Bros. films. In Boston, WBZ-TV has tripled its audience rating during the hours when it has been televising Warner Bros. features.

The success scored by these stations make it quite apparent that the top pictures of the past are potent audience attractions and will keep millions of people glued to their TV sets. Many who have seen a particular top picture want to enjoy it again, while others, who either missed its theatrical showing or were too young to appreciate it, will be attracted by the fact that it is one of the better motion pictures

shown on television. As already stated in these columns, this makes for competition that is not going to be easy for the theatres to buck, particularly since it is offered to the public free of charge.

Needless to say, the situation is a serious one and it will not make the exhibitor's lot any easier, for it threatens to reduce further the already declining movie attendance.

It is to be hoped, of course, that the industry's leaders soon will formulate a business-building program to combat this TV competition effectively. Until that happens, however, the exhibitor must learn to help himself and the first thing he should do is to exercise greater care than ever in his film buying. The price an exhibitor should pay for film always has been speculative at best, but his understanding of a picture's drawing power and potential receipts, of seasonal fluctuations and other factors peculiar to his operation, has enabled him to arrive at a rental figure that, in his opinion, would leave him with profit possibilities. But the TV competition offered by old but outstanding features is an unknown factor, and because of it the exhibitor certainly would be wise to think twice before he agrees, not only to excessive percentage terms, but also to minimum guarantees.

The distributors, who are responsible for setting up the competition between their current pictures in the theatres and their fine old pictures that are being shown on television free of charge, should come forward voluntarily with equitable sales policies to prove that they have faith in the ability of their up-to-date films to overcome this competition. Their continuation of present sales policies that call for high percentage terms, minimum guarantees and no adjustments will show, not only a lack of faith in the grossing power of their current product, but also a complete disregard for the plight of many exhibitors.

NO ALLIED-TOA MERGER

In recent days, several of the trade papers have published stories speculating on a possible merger between National Allied and the Theatre Owners of America. Maintaining that "there is no basis whatever for such rumors", Rube Shor, National Allied's president, issued the following statement:

"I can state of my own knowledge that there have been no conferences in recent weeks in which so-called influential or authorized representatives of Allied discussed a possible merger with the TOA, nor have there been any discussions or exchanges of views concerning the part which Abram F. Myers would take in any such merger should it ever take place.

"Rumors of the kind that have been circulated

(continued on back page)

lately concerning Allied and its chairman and general counsel, whatever their source or inspiration, are calculated to weaken Allied and embarrass its officers at a time when they are bending every effort to serve Allied, its members and the industry in general."

In an address made before the Independent Exhibitors of New England at its 25th Anniversary Convention, held this week in Winchendon, Mass., Mr. Myers had this to say on the subject:

"Not only must there be a high degree of co-operation between all classes of theatres whenever they can stand on common ground, but there must also be improved relations and a higher degree of cooperation between the several exhibitor organizations. Allied for sometime has maintained an informal but effective liaison with Theatre Owners of America. Let me take time out to say that this has been due largely to the fine attitude displayed by Myron Blank, the former president of TOA. There is reason to believe that this liaison will lead to valuable co-operation in matters concerning which the two organizations see eye to eye. The president of another regional association which is not affiliated with either Allied or TOA has indicated a desire to cooperate with Allied whenever such cooperation seems advantageous to his members. Based on the known attitude of our own president, Ruben Shor, and actions taken by the national board, it can be said that Allied is prepared to cooperate in matters of mutual interest with any bona fide exhibitor organization when represented by men of integrity and good will. This gradual drawing together of exhibitor organizations is another of the changes made necessary by changed conditions in our business. Let us hope that the prospect for unity among exhibitors in the promotion of their common interests are not wrecked by those impetuous persons who would merge all exhibitors into a single organization before they have even had time to become acquainted."

In the opinion of this paper, the cooperation that now exists between Allied and TOA on matters of mutual interest is indeed desirable, but it is doubtful if a merger of the two organizations, at least for the present, would work out, for Allied represents mainly the small exhibitors, while TOA is dominated by the large circuits, and in many respects, particularly in the area of trade practices, the interests of the two remain diametrically opposed.

AN ANSWER TO UNRECONSTRUCTED MONOPOLISTS

Limited space does not permit reproduction of the fine talk made by Abram F. Myers, Allied's board chairman and general counsel, before the Independent Exhibitors of New England in which he urged all elements of the exhibitors to cooperate to meet the changing conditions, but we want to call attention to that portion of his speech in which he answered effectively those who have been blaming the ills of the industry on theatre divorcement and the elimination of block-booking. The following are his remarks:

"At the close of the Independent Exhibitors' quarter of a century we find ourselves on the threshold of a new and very different era. We are faced with conditions quite unlike those which confronted us then. Suddenly, almost overnight, we find that the old issues are gone and have been succeeded by new ones; that the old slogans, battle cries and shibboleths have lost their meaning. Exhibitors no longer cry

out against compulsory block-booking because distributors today cannot condition the licensing of one picture upon another. The complaint today is that there are not enough pictures on the market to allow the exhibitors freedom of choice in licensing pictures under any selling method. A few unreconstructed monopolists argue that this shortage is due to the removal of the coercive element from block-booking and to theatre divorcement. But these are vagrant assertions and they will never meet the issue fully. They dare not because their logic buckles under them and they cannot point to any connection between the court orders in the Paramount Case and the failure of the film companies to produce enough pictures to fill the needs of the theatres. Actually, we do not have to look beyond the defense which the film companies offer in their own behalf for an answer to the contention of their self-appointed apologists. The film companies say they have had to restrict their output to a comparatively few very costly pictures because they cannot make any money by turning out a lot of cheaper pictures, as they once did. This retrenchment they say is made necessary by the public's refusal to support any but the super-collosals. Now if the public will no longer accept the run-of-the-mill pictures (and I have heard a lot of exhibitors make the same statement), I wish someone would explain to me how the lot of the exhibitor could be made happier by a return to the practice of compulsory block-booking, when he had to take the bad with the good and the distributor saw to it that enough cheap foreigners and westerns were included in the group to absorb the exhibitors' cancellation privilege.

"And when it comes to theatre divorcement the claims of those who pretend to long for the good old days are even more ridiculous. The fact that so many film company executives and circuit executives are vying with one another in predicting the doom of all but the big showcase theatres is a sufficient answer to their contentions. I wonder how the small exhibitors felt at a recent convention, if any were present, when the head of the largest national circuit told them bluntly that 5,000 or more theatres are still due to close. Now he was not talking about his theatres; he was talking about their theatres. And bringing it a little closer to home, he was talking about your theatres. He was talking about the independent sub-run theatres and those in the smaller cities and towns.

"Linking the declarations of the film and circuit executives, and they dovetail very nicely, I can see no possible benefit that could flow to the independent exhibitor from restoring the national circuits to the ownership and control of the film companies. On the contrary, as the circuits get farther and farther away from the film companies' apron strings and conflicts growing out of the seller-buyer relationship arise, the independent exhibitors and the divorced circuits may come to realize that they have more in common with each other than either has with the film companies. Ancient animosities may be buried in security pacts. You may think that this borders on the facetious, but I really mean it. No single circuit, nor all of them together, is in a position to absorb all the cost of the motion pictures they exhibit; certainly not if they, or any of them, underwrite the cost of those pictures. The film rental provided by the jolly independents still is a factor, and may become a more important one, in the motion picture business, as time moves on."

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No. 43

THE MPAA BUSINESS-BUILDING PROGRAM

In a move designed to stimulate theatre attendance and improve the industry's press and public relations, the board of directors of the Motion Picture Association of America, the producer-distributor organization, last week adopted the following program, based on recommendations drawn up by a committee comprised of the major company advertising and publicity directors:

1. Sponsorship of a so-called "Oscar Derby Sweepstakes," to be tied in with the 1956 Academy Awards. Under the plan, the public will be invited to guess the top winners of Academy Awards in some ten classifications, with prizes to be given to those who pick the greatest number of winners. The grand prize will be a "House That Oscar Built," which will be designed by studio designers and erected by the Hollywood craft unions on any site in the hometown of the winner. Efforts will be made to promote the lesser prizes from cooperating industries. There will be no limit on the number of ballots one may fill out, and no one will be required to purchase a theatre ticket in order to enter the contest, but all ballots will have to be cast in the lobbies of theatres. Wide distribution will be given to the ballots, and it is anticipated that approximately 56,000,000 will be cast. An effort will be made to launch the contest on January 1, and the MPAA board has authorized an immediate appropriation of \$25,000 to put the project into work.

2. Joint sponsorship with exhibitors of a press junket to Hollywood. Under this plan, representatives of 300 newspapers in 101 cities with populations of 100,000 and over will be invited to visit Hollywood for one week as guests of the industry to familiarize themselves with studio operations, attend production seminars, meet stars and see forthcoming product. It is estimated that the cost of transportation will be around \$60,000, and the exhibitors will be asked to bear that cost. The film companies in turn will bear an estimated cost of \$125,000 to put the newspaper people up in hotels and entertain them.

3. Joint sponsorship with exhibitors of regional meetings in six or seven principal cities, at which Eric Johnston, president of the MPAA, and several top industry executives would meet with newspaper publishers in each area for the purpose of delivering "state of the union messages" that would offset adverse publicity given to the industry and at the same time stress the positive aspects of the business, including the importance of the theatre to a community. These regional meetings will be followed

by other meetings on a market-to-market basis, at which the advertising and publicity managers of the film companies will deliver similar messages to the working press.

In addition to adopting the above program, the MPAA board also approved in principle a recommendation to conduct a market survey to determine the attitude of the public toward motion pictures and the influences of present-day advertising methods. Research work is now being done on the potential value of such a survey, and the findings will determine whether or not it will be advisable to go ahead with the project. These findings will determine also the advisability of carrying out a recommendation covering an institutional advertising campaign.

Still another important action taken by the MPAA board was the appointment of a committee to look into the problems created by the growing demands of Hollywood guilds and unions with regard to billings in advertising. It was pointed out that contract stipulations specifying the size, position and lettering style of credits, which frequently have no material box-office meaning, require the purchase of unnecessary newspaper space at a considerable cost and often is detrimental to the effectiveness of an advertisement. The committee will meet with the Hollywood guilds and unions to review the seriousness of the situation and to seek their cooperation in adopting corrective measures.

Deferred by the board for consideration in the future were recommendations for a \$5,000,000 giveaway contest, a premium stamp plan and an industry television program.

An indication of the importance attached to this MPAA business-building program is the fact that the all-day meeting last Thursday (18), at which the program was adopted, drew an attendance of approximately 60 top executives of the major film companies, including several of the presidents.

Any campaign that is designed to stimulate theatre attendance in these trying days is indeed welcome, and the producer-distributors are to be commended for the steps they are taking. Exhibitors may disagree with the film companies on many points, and they may condemn certain policies followed by them, but they can agree with them on at least one point—the dire need to increase movie patronage.

To be successful, the program will require the all-out cooperation of all the branches of the industry, particularly exhibition, and for that reason it is unfortunate that the producer-distributors, in formulating the program, did not invite the exhibitor asso-

(continued on back page)

"Teenage Rebel" with Ginger Rogers, Michael Rennie and Betty Lou Keim

(20th Century-Fox, October; time, 94 min.)

Although the extensive advertising and publicity campaign given to this picture leaves one with the impression that it deals with juvenile delinquency, actually it is a wholesome and compelling family drama, centering around a confused adolescent girl who had grown up to hate her divorced mother, from whom she had been separated since childhood. A most impressive performance is given by Betty Lou Keim in the central role. Until her reformation toward the end, her part is decidedly unpleasant, but she plays it with such conviction that the spectator cannot help but despise her. Ginger Rogers is very good as the divorced mother; she gives the role warmth and sincerity, and her efforts to overcome her daughter's animosity and reach her heart make for a number of highly effective dramatic situations. Michael Rennie is pleasant and charming as Miss Rogers' second husband, and Warren Berlinger and Diana Jergens, both newcomers, are just right as next-door 'teenagers who help to melt Betty's icy reserve. Although it is primarily a drama, it is lightened considerably by good comedy touches. The black-and-white photography, in CinemaScope, is sharp and clear:—

Although apprehensive, Ginger Rogers looks forward to the court-decreed 3-week visit of Betty, her 15-year-old daughter, whom she had lost in a divorce action to John Stephenson, the child's father, eight years previously. Ginger was now married happily to Rennie, an architect. In contrast to Ginger's warm reception, Betty, upon her arrival, behaves in a frigid and reserved manner, seemingly steeled against a normal mother-daughter relationship. Her remarks make it clear that she blamed her mother for divorcing her father, and that she looked upon the 3-week visit as an ordeal, but Ginger accepts her rebuffs in the hope of winning her affection. Meanwhile Rennie learns that Betty's father, a slick individual, had sent her to Ginger so that she might not be present when he married a woman Betty disapproved of. To melt Betty's reserve, Rennie bribes Warren and Diana, a neighbor's 'teenaged children, to make friends with Betty even though they resented her "snooty" attitude. Warren, a handsome and genial youngster, persuades her to go with him to a jalopy "drag" race and she begins to enjoy herself for the first time in her life. A strong affection grows up between the two youngsters and Betty becomes radiant and happy. She gains also a new appreciation of Ginger and Rennie, but complications arise when she learns that Warren had been bribed to date her, although he was now genuinely fond of her. Distressed, she berates Ginger and insists upon returning to her father. Ginger accompanies her back to New York, where Betty discovers that her father had not only married again but was also anxious to get her out of his hair. Now realizing that only Ginger can give her the love and understanding she needs, Betty begs to return home with her. It ends with mother and daughter in a joyous embrace.

It was produced by Charles Brackett, and directed by Edmund Goulding, from a screenplay by Walter Reisch and Mr. Brackett, based on the play, "A Roomful of Roses," by Edith Sommer.

Family.

"7th Cavalry" with Randolph Scott and Barbara Hale

(Columbia, December; time, 75 min.)

Photographed in Technicolor, this outdoor melodrama leaves much to be desired, but it should get by as a supporting feature in situations where Randolph Scott is popular. This time Scott takes the part of a cavalry officer who is accused of cowardice because of the circumstances surrounding his absence at the time when Custer and his men were wiped out by Sitting Bull's forces in the battle of Little Big Horn. The story itself is weak and contrived, and the pace is slowed down considerably by excessive dialogue, most of which is hackneyed and trite. Not much excitement is offered in the action, but some suspense is generated in the scenes where Scott leads a small detail to the battleground and removes the bodies of the fallen soldiers, despite the threat of annihilation by the warring Sioux. The acting is good, but the direction is so-so. There is no comedy relief:—

Returning to duty at Fort Lincoln with Barbara Hale, his fiancée, Scott, a captain in Custer's famed 7th Cavalry, is shocked to learn that Custer and his troops had been

massacred in the battle of Little Big Horn. The fort's surviving officers and men, as well as the widows of those who died, scorn Scott as a coward for not being with Custer on the field of battle. Actually, Custer had ordered him to fetch Barbara, whose father, Col. Russell Hicks, was opposed to her pending marriage on the ground that Scott had once been a gambler. Hicks comes to the fort and conducts an official inquiry on the Custer disaster. It comes out that Custer's orders to Scott were verbal, and for that reason Scott is unable to convince anyone that he was not guilty of cowardice. Only Barbara believes in him and defends him to her father. When orders arrive from the President to exhume the bodies of the dead officers and give them a proper burial, most of the officers are reluctant to undertake the hazardous mission because the battlefield had been declared sacred by the Sioux, who were prepared to fight to prevent its desecration. Scott volunteers to carry out the mission and he leads a small expedition to the battleground. Back at the fort, Barbara learns that Corporal Harry Carey, Jr. had overheard Custer's verbal orders to Scott, and she arranges for Carey to use Custer's horse, a fast animal, to bring the news to Scott. En route, Carey is killed by an Indian, and the riderless horse continues to Little Big Horn, arriving on the scene just as an overwhelming force of Indians encircle Scott and his men. When the Indians see the horse, they superstitiously believe that Custer's spirit had returned and for that reason permit Scott to depart with the dead in peace. Returning to the fort, Scott receives the apologies of the garrison and is reestablished as a courageous man.

It was produced by Harry Joe Brown, and directed by Joseph H. Lewis, from a screenplay by Peter Packer, based on a story by Glendon F. Swarthout.

Family.

"The Sharkfighters" with Victor Mature and Karen Steele

(United Artists, November; time, 73 min.)

Samuel Goldwyn, Jr. has chosen an interesting theme for his second production, which is a melodrama that deals with the U.S. Navy's efforts to develop a shark-repellent to be used by flyers whose planes are shot down at sea, but it emerges as no more than moderately entertaining program fare because of the thin story and routine treatment. Photographed in CinemaScope and Technicolor, the film offers some beautiful scenic Caribbean backgrounds, as well as some fascinating shots of Havana. Interesting also are the shots of sharks that swim around the experimental boat, and there is some excitement in the several sequences that show the sharks attacking a human being. But all this is not enough to overcome the stereotyped characterizations and the ordinary story which, despite its relatively short running time, has been padded out considerably:—

To speed up development of the shark-repellent, the Navy, in 1942, assigns Lt. Commander Victor Mature to oversee a scientific project established on the Isle of Pines off the coast of Cuba. Leaving Karen Steele, his wife, in Havana, Mature flies to the project, where he meets the staff headed by Lt. Philip Coolidge, an ichthyologist. He observes many tests in which a copper acetate solution is used in shark-infested waters to protect tarpon used as bait and, satisfied with the results, he decides to send a final report to headquarters. Just then, however, Rafael Campos, a young native boy helping the staff, accidentally falls overboard and loses his life when the copper acetate solution fails to protect him from the sharks. Mature starts the staff working on a different solution—a mixture of copper acetate and an inky fluid secreted by octopods to protect themselves from sharks. Tests with this new solution prove highly effective, but Mature, to be sure, insists that a final test be made with a man as bait and decides to undertake the risk himself. Armed with only a knife and protected by two Marine sharpshooters, Mature dives into the sea and spreads the repellent around him. The sharks stay clear of the repellent, but when one comes too close it is shot by one of the sharpshooters. Other sharks, attracted by the blood, attack the stricken shark close to Mature. One shark bites into Mature's life line and pulls him clear of the repellent. Protecting himself with his knife, Mature swims to the safety of the boat through a path of repellent pumped into the water. The efficacy of the repellent proved, Mature prepares to make his final report.

It was produced by Samuel Goldwyn, Jr., and directed by Jerry Hopper, from a screenplay by Lawrence Roman and John Robinson, based on a story by Jo and Art Napoleon.

Family.

What wondrous things are happening here!



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The entire motivating idea behind your Will Rogers Memorial Hospital is one of cooperation and compassion, of uplift, encouragement and assurance to everyone who has any kind of

job in the Amusement Industry, including all departments of radio, television, stage, screen, night clubs, and any other industry allied to entertainment. Their immediate families are protected, too. The essence of the Hospital's existence is "All for One and One for All"; for every individual employee does his share of helping to provide this unequalled care and treatment for all. Thus while one is doing something worthwhile for other people they are also protecting him.

Help Support it—give generously for the **CHRISTMAS SALUTE**

The world renowned facilities and care at Will Rogers are provided at no charge whatever to patients—for medication, for surgery, for care and living accommodations while hospitalized.

The Hospital is supported mainly through voluntary contributions each year to the Christmas Salute by all employees. Most individuals give the equivalent of one hour's pay, but many give more, much more. Whatever the amount, the important thing is that practically *everyone* in the Industry shares in its support.

WILL ROGERS MEMORIAL HOSPITAL
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NATIONAL OFFICE: 1501 BROADWAY, NEW YORK 36, NEW YORK

Will Rogers Hospital gratefully acknowledges contributions of ad production by RKO RADIO PICTURES and space by this publisher.

ciations to play any part therein so as to get their ideas on ways and means to win back the lost audience.

Some exhibitor leaders have been openly critical of the film companies for failing to invite exhibitor participation and, in apparent recognition of this "boner," Kenneth Clark, vice-president of the MPAA, issued the following statement this week:

"The business-building program of the MPAA member companies is designed to build business for everyone in the business — exhibitors, distributors, producers — everybody.

"Our companies are now in the process of discussing and refining a program. At the earliest possible moment we will, of course, consult with our exhibitor friends and we hope we can all go forward as a team.

"We recognize that no program of this kind can succeed unless there is team work, cooperation and the unified support of all groups in the industry."

Until a final program is outlined in detail by the MPAA, the exhibitors will do well to withhold criticism. Meanwhile we can all be gratified by the assurances given by Ken Clark that exhibition will be consulted. Such an attitude should help set a solid foundation for a real spirit of cooperation.

MORE ON DECEPTIVE MOVIE ADS

Apropos of our recent remarks on deceptive and lurid motion picture advertisements, it is interesting to note that within the past week three prominent daily newspapers have blasted the practice, with two of them deciding to ban such ads and the third threatening to do so.

Motion Picture Daily reports that in Louisville, Ky., the *Courier-Journal* and the *Louisville Times* have decided to ban "misleading and untrue" motion picture advertising. J. Garrett Noonan, advertising director of both newspapers, said that the ban includes "all indecent, vulgar, suggestive or generally offensive" advertising copy.

In a letter sent to local exhibitors, Noonan had this to say: "If there is any doubt in your mind as to the acceptability of any copy of this type, we strongly suggest that you submit the advertising copy to us before booking the picture for your theatre."

He added that he was aware that "in most instances the advertising is prepared in New York or selected from a 'press book' furnished by the producer. But the fact still remains that the type of copy mentioned above is unacceptable for publication in these papers."

Boxoffice reports that in Manchester, N.H., William Loeb, publisher of the *Union-Leader*, New Hampshire's largest daily newspaper, has threatened to "throw out" theatre ads unless "they are cleaned up" in the near future. Loeb made his threat in an editorial, under the heading "Deplorable Motion Picture Advertising," which had this to say in part:

"Hollywood seems to have gone beserk and is under the mistaken impression that only the depraved, only the unnatural, only the obscene motion pictures, is attractive to U.S. citizens. This is an insult to the women and children of this nation.

"This writer is becoming fed up with the filthy type of motion picture advertising, and if it isn't

cleaned up within a very short time, we are going to throw the whole kit and kaboodle of motion picture advertising out of this newspaper.

"If other newspapers would follow suit, this might cause Hollywood to achieve a rapid reform of its presentation of moving pictures by way of newspapers.

"Often the lurid, ridiculous ads do not in any way depict the pictures themselves, which occasionally are nice, clean shows."

As pointed out elsewhere on these pages, the MPAA business-building program includes a series of regional meetings in different parts of the country to which newspaper publishers in each area will be invited to hear talks by Eric Johnston, president of the MPAA, and by several top major company executives. As planned, these talks will be designed to offset downbeat publicity directed at the industry and to induce the publishers to play up the more positive aspects of the business. Unless Mr. Johnston acts quickly to correct the lurid, suggestive and deceptive advertising by which many movies are being sold to the public today in direct violation of his organization's Advertising Code, he and his co-speakers may very well find themselves facing hostile rather than friendly audiences when they meet with the newspaper publishers.

RANK SETS UP OWN U.S. DISTRIBUTION

J. Arthur Rank, the British film tycoon, who has long complained that his films were not being granted sufficient playing time in the United States, and who has expressed dissatisfaction with the handling of his product by American distributors, has finally decided to do something about the matter by forming his own distribution company in this country.

According to a spokesman for Rank, his American distribution outlets, with headquarters in New York, will be established within the next three months with a program of about 10 or 12 pictures ready for release.

To repeat what has often been said in these columns, the American exhibitors, particularly because of the existing product shortage, will welcome an additional source of product, provided that the films offered have entertainment qualities that will make them acceptable to the great majority of American movie-goers rather than to the relative few that patronize the art houses.

The trouble with the British films sent to this country is that they have an "arty" approach to the subject matter, resulting in an appeal that is generally limited to high class audiences. What Mr. Rank and other British producers have failed to realize is that, to the average American picture-goer, that which is difficult to grasp is, by its very nature, not entertaining.

If Mr. Rank will provide enjoyable pictures that will readily be understood by the lowest as well as the highest intelligence in the audience, if he can do something about the unrestrained British accents of some of his players, if he will properly exploit his pictures and make his stars popular through appropriate publicity campaigns, the American exhibitors will be more than happy to grant him the playing time he seeks.

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ANOTHER VAST TV-MOVIE DEAL

The cheerless news for exhibitors this week is the announcement that 20th Century-Fox has concluded a deal with National Telefilm Associates, providing for the granting of exclusive television rights in the United States and Canada to NTA of up to 390 top motion pictures from the film company's library of pre-1948 productions for minimum payments approximating \$30,000,000.

Under the deal, 20th-Fox has become a co-owner of the newly-created NTA Film Network, an NTA subsidiary, through the acquisition of a 50% stock interest. The NTA Film Network, which began operations in mid-October, is comprised of more than one hundred television stations as affiliated members, and it was organized to fill the needs of TV stations for additional programming sources and national advertising revenue. It is claimed that the network covers more than 82% of the television homes in the United States, and also provides an additional central market place where advertisers can buy nation-wide coverage of the country's television homes in a single transaction for both time and product.

The agreement with the film company provides for NTA to acquire immediately 156 of the feature-length pictures, in two groups of 78 pictures each. The announcement stated that half of each group may have their first television showing as "spectaculars" on the NTA Film Network. The agreement also gives 20th-Fox the right to sell NTA three subsequent groups of 78 pictures each, totaling 234 features, to be delivered during the following three years. Each group is being sold for a minimum license fee of \$5,850,000 and a participation in the gross receipts over and above an undisclosed specified amount. In short, NTA is paying an average of \$75,000 per feature picture for television rights over a period of from five to seven years.

Earlier this year, 20th-Fox granted NTA exclusive television rights to 52 of its pictures, which are now being televised in major TV markets throughout the country.

Included among the pictures acquired by NTA this week are "Laura," "This Above All," "Prince of Foxes," "A Letter to Three Wives," "Captain from Castille," "Mr. Belvedere Goes to College," "Guadalcanal Diary," "Gentlemen's Agreement," "Miracle on 34th Street," "Roxy Hart," "Down to the Sea in Ships," "13 Rue Madelaine," "Blood and Sand," "Mother Wore Tights," "Forever Amber," "Lillian Russell," "Alexander's Ragtime Band," "Snake Pit," "Sitting Pretty," "Heaven Can Wait," "I Was a Male War Bride" and many other top 20th-Fox

films too numerous to mention. Needless to say, all are loaded with popular stars.

The sale of the 20th-Fox backlog does not, of course, come as a surprise, for it is well known that the company has been considering different offers for quite some time. And since it is now apparent that feature films have become key television fare as a result of the public's acceptance of the top pictures thus far televised, it can be anticipated that Paramount and Universal, which are the only major companies that have not yet disposed of their libraries, will soon conclude deals of their own.

It is stating the obvious to say that the better feature films now being shown to the public over television channels is having a drastic effect on theatre attendance, and that the abundant number yet to be shown will not help the situation for some years to come. The exhibitors, unfortunately, cannot do anything to stop this free competition that has been set up against them by their suppliers, the film companies. What they can do, however, to protect themselves is to exercise greater care than ever in judging what price they can afford to pay for pictures in the face of this free movie competition.

Up until a few months ago the exhibitor could more or less judge the extent to which attendance at his theatre was affected by free movies on television, for the pictures shown were generally of inferior quality and had no special attraction for the viewing public. But all this has been changed now that the major film companies have made the cream of their libraries available to television. These outstanding old pictures are of a high caliber both in entertainment values and star power, and they are keeping millions of people glued to their TV sets, including many regular movie-goers who had seen them in their theatrical showings and want to enjoy seeing them again. And to make the competition even keener, these fine old "blockbusters" now are being televised on nights and at hours that traditionally draw the largest flow of patronage to the theatres.

The one thing that may be said for the sale of the industry's distinguished old pictures to television is that more people than ever have been made "movie conscious." The trouble, however, is that the vast majority are contented to watch movies free of charge and will pay an admission price to a theatre only when it offers a truly exceptional picture, of which, unfortunately, there have always been too few to sustain theatres that are open for business every day in the year.

It is perhaps too much to hope that the distributors, having set up this competition against their current

(Continued on back page)

"The Girl He Left Behind" with Tab Hunter and Natalie Wood

(Warner Bros., Nov. 10; time, 103 min.)

Very good mass entertainment is provided in this comedy-drama, which centers around the military training of a reluctant and sulky draftee. Actually the story offers little that has not been shown in many other service pictures, but it has been directed and acted so well that those who will see it will find it highly enjoyable. There is much comedy throughout and many of the situations provoke hilarious laughter. Tab Hunter does good work as the sulking recruit who resists the Army's efforts to mold him into a fighting man until he undergoes an experience that makes him change his attitude. Natalie Wood is charming and sympathetic as his girl-friend. The supporting cast, too, is excellent, but outstanding amongst them is Murray Hamilton, who turns in a sparkling performance as the training sergeant, lending a fresh quality to a characterization that is too frequently stereotyped:—

Hunter, a college student spoiled by doting parents, has two aims in life — to avoid being drafted and to marry Natalie, who was not blind to his immaturity. A quarrel with Natalie so upsets Hunter that he fails to pass his examinations. This in turn ends his draft deferment and he is inducted into the Army. Hunter hates Army life from the very start and, although he obeys orders, his attitude riles Sergeants Murray Hamilton and Jim Backus, as well as Captain David Janssen. They in turn make life for him as miserable as the rules permit. Before long the entire company suffers because of Hunter's behavior and the other trainees begin to despise him. Only Alan King, a fellow inductee, tolerates him. Natalie visits Hunter and tries to reason with him, but to no avail. His unwillingness to be molded into a fighting soldier eventually proves too much for his patient commanding officer, who informs him of a regulation that would enable him to obtain a discharge on "incompatible" grounds. Hunter accepts the suggestion, but Hamilton advises him against it because it was not an honorable discharge. Hunter insults the well-intentioned Hamilton, who challenges him to a fight and gives him a sound beating. As a result, they become friends and Hunter decides to remain in service. Later, he is assigned to an important task in a vast training exercise and, during the maneuvers, he risks his life to save four men from being blown to bits by live ammunition. This brush with danger and military reality makes him realize the importance of being a well trained soldier, and before long he works himself up to the rank of sergeant and uses the methods he once despised to train a new group of inductees.

It was produced by Frank P. Rosenberg, and directed by David Butler, from a screenplay by Guy Trosper, based on the novel by Marion Hargrove.

Family.

"Curucu, Beast of the Amazon" with John Bromfield and Beverly Garland

(Univ.-Int'l, December; time, 76 min.)

Photographed in Eastman color against fascinating Brazilian backgrounds, this horror-type jungle thriller shapes up as a satisfactory program melodrama of its kind. The story and the situations follow a familiar pattern, but since it has ingredients to frighten timid hearts and is well directed and acted, it should prove

acceptable to undiscriminating audiences. A number of the scenes hold one in tense suspense because the life of one character or another is placed in danger, but the tension eases up at the finish when it is discovered that the monster who had been frightening and killing the natives is a human being in disguise. The color photography is very good:—

John Bromfield, foreman of a string of plantations in the Amazon region of Brazil, loses many of his native workers when they are frightened by the appearance of a legendary monster. He obtains permission to lead an expedition up the Amazon to track down the monster, and in rounding up a safari he finds that Beverly Garland, an American woman doctor, had already hired Tom Payne, an experienced guide. Beverly was heading up the Amazon in the hope of finding a basic cure for cancer in a substance used by head-hunting tribes to shrink human heads. Bromfield joins forces with Beverly to make use of Payne's services. En route they come across a sick Indian and Beverly saves him by performing an emergency operation. Going deeper into the jungle, they find evidence of the supposed monster when one of the safari's porters is killed. The other porters, frightened, run off, leaving Payne alone to guide Bromfield and Beverly. While making camp, Bromfield hears Beverly screaming and surprises the monster carrying her off. He battles the creature and discovers that it is none other than Payne in disguise. Payne escapes. Later, Indians under his control capture Bromfield and Beverly, and it comes out that Payne had been playing "monster" to frighten the Indians off the plantations and back to his tribe. Payne prepares to do away with the couple, but they are rescued by friendly Indians led by the one Beverly had saved. They return to civilization, by this time very much in love.

Richard Kay and Harry Rybnick produced it, and Curt Siodmak directed it from his own screenplay. Family.

"The Mole People" with John Agar, Cynthia Patrick and Hugh Beaumont

(Univ.-Int'l, December; time, 78 min.)

Exhibitors who can play pictures designed to make the blood tingle should get by with this science-fiction melodrama on the lower half of a double bill. The story is, of course, fantastic and completely incredible, for it deals with the discovery by a group of archaeologists of an ancient, albino-like people who live in a vast underground city deep in the bowels of the earth, and who keep subjugated as slaves a race of weird, monstrous creatures called "mole men." There is mild suspense in the dangers faced by the archaeologists as they seek to escape being killed, and some chills are provided by a revolt of the "mole men" against their masters, but on the whole the pace is somewhat slow and it does not succeed in reaching any appreciable heights of excitement. There is a mild romantic interest, but no comedy relief. The photography is good, but much of it is in a low key:—

A scientific expedition headed by John Agar, Hugh Beaumont, Nestor Paiva and Phil Chambers is exploring an Asiatic mountain area when the ground suddenly gives way and Chambers falls into a deep cavern. By the time the others reach him he is dead, and a moment later a landslide closes the exit from the cavern. While searching for another exit, they

come across an enormous cavern containing the ruins of a Sumerian city, lost for several centuries and inhabited by an albino-like people. Captured and sentenced to death by their king, the scientists are saved when Agar turns his flashlight on and discovers that the Sumerians cannot stand light because of their underground living. Still seeking escape, they come across another huge cavern, the home of the mole people. Agar and Beaumont save themselves with the flashlight, but the "mole men" kill Paiva. The king, convinced that his visitors are gods, invites them to a royal feast, where they meet Cynthia Patrick, a servant who resembled earth people more than she did her own. The king gives her to Agar as a slave. Later, when Paiva is found dead, the king realizes that Agar and Beaumont are not gods and sentences them to death in the "chamber of light," which proves to be merely an opening to the outside world. Cynthia follows them to the chamber and, just as they climb out of the cavern and reach the top of the mountain, a severe earthquake obliterates the cavern and kills Cynthia, but Agar and Beaumont manage to escape.

It was produced by William Alland, and directed by Virgil Vogel, from a screenplay by Laszlo Gorog. Family.

"Death of a Scoundrel" with George Sanders, Yvonne DeCarlo and Zsa Zsa Gabor
(RKO, October 31, time, 119 min.)

"Death of a Scoundrel" traces the evil career of a ruthless and conscienceless man who cheats and betrays family and friends, and who seduces women, to achieve wealth and power. Ordinarily, the depiction of such a distasteful career would not be pleasant to watch, but as handled by Charles Martin, who wrote, produced and directed the story, it emerges as an intriguing and quite often amusing drama that keeps one well entertained throughout, despite the unpleasantness of the subject matter. The story is in many respects reminiscent of the career of Serge Rubinstein, the Russian-brown financial wizard who was murdered mysteriously some months ago. George Sanders is ideally cast as the unscrupulous but suave scoundrel. His actions are, of course, unsavory and detestable, but his rascality is treated with a sophisticated lightness that makes it fascinating. Yvonne De Carlo is exceptionally good as an opportunistic lady of loose morals who joins Sanders and helps him to carry out his nefarious schemes, and the same may be said for Zsa Zsa Gabor, as a beautiful but shrewd and wealthy widow who falls for Sanders' charm but makes sure that she profits financially. Coleen Gray, Nancy Gates, John Hoyt and Victor Jory are among the others in the strong supporting cast who contribute intriguing characterizations, even though most of them are not exactly sympathetic.

The story, told in flashback, opens in Europe with Sanders discovering that Tom Conway, his brother, had married Lisa Farraday, his sweetheart. Seeking revenge, Sanders reports his brother's illegal dealings to the police in exchange for passage to the United States. Conway is killed resisting arrest. On the boat, Sanders becomes friendly with Victor Jory, a Canadian financier, and when they disembark in New York he sees Yvonne, "working the docks," steal Jory's wallet. Sanders follows her to a saloon, gains her interest romantically and steals the stolen wallet. He makes a getaway, but not before he receives a bullet wound. While being treated by a doctor, he

learns that penicillin had just been discovered. He rushes to a stock broker's office and, by using a \$20,000 cashier's check found in Jory's wallet, buys drug stocks at a low price and cleans up a fortune when the news breaks. He then retrieves the cashier's check by making John Hoyt, the stock broker, his partner. Sanders' next move is to establish an investment company to defraud gullible investors. Yvonne catches up with him, and he keeps her quiet by making her a partner and using her physical charms to foment different schemes, one being the swindling of Jory out of his vast oil properties. Meanwhile Sanders plays around with Zsa Zsa, makes an unsuccessful attempt to seduce Nancy Gates, her secretary, and carrier on an affair with Coleen Gray, youthful wife of an elderly mail order tycoon. Complications arise when Lisa comes to the United States and, to avenge her husband's death, commits suicide and leaves a note stating that Sanders had poisoned her. As a result, Sanders finds himself faced with possible deportation, and he thinks up numerous schemes to save himself, including one that would degrade his mother. Yvonne, however, brings him to his senses and induces him to try to win good will by returning money to those he had swindled. Hoyt, trying to prevent this, is shot dead by Sanders, who is wounded mortally himself. He dies begging forgiveness from Yvonne and from his mother, but he does not receive it. Adult fare.

"Suicide Mission" with an all-British cast
(Columbia, November; time, 70 min.)

This British-made war melodrama offers an interesting, documentary-like account of the courageous work done by the captains of a group of small fishing boats in carrying out hazardous assignments aimed at keeping communications open between Nazi-occupied Norway and the free world during World War II. It should make a suitable supporting feature wherever war films are acceptable but it will require considerable selling to attract the movie-goers because the players are virtually unknown in the country. The production suffers somewhat from choppy editing, but on the whole it puts over in realistic fashion and with much excitement and drama the dangers faced by these little vessels, not only in running the German blockade, but also in battling against fierce storms in the bitter winter North Sea weather. It is a grim entertainment, but it is well done.

Briefly, the eventful story centers around the different exploits of the fishing boats in defiance of the German blockade. The main action focuses on one of these exploits, during which a boat captained by Leif Larsen is attacked by Nazi planes 90 miles off the Norway coast. Larsen and his surviving crew members make their way to Norway in a lifeboat and hide out in a farmhouse pending the arrival of a British motor torpedo boat sent to rescue them. German patrol boats, searching for them, trap them in a small rowboat when they keep a rendezvous with the motor boat, but they are saved by the timely arrival of Royal Air Force planes, which sink the patrol boat.

It is a North Seas Film production, directed by Michael Forlong, who collaborated on the screenplay with David Howarth and Sidney Cole, based on the book "The Shetland Bus," by Mr. Howarth. Family.

product, will come forward voluntarily with equitable sales policies that will help exhibitors to meet it. Accordingly, it will be up to the exhibitor to look out for himself, and the only way he can assure his survival is to buy pictures on a basis that offers him a reasonable opportunity for profit. In the face of the present TV competition, such reasonable opportunity is not offered in sales policies that call for high percentage terms, minimum guarantees and no adjustments.

NSS WINS A DESERVED VICTORY

An important victory was scored by National Screen Service last week when the U.S. Court of Appeals in Philadelphia issued a unanimous opinion reversing the judgment of the District Court, which had granted summary judgment against the company with regard to its exclusive contracts with the distributors for standard accessories. The decision was handed down in connection with an anti-trust suit, which had been brought against NSS by seven poster-renters, and which has been pending in the courts for more than 8 years.

The upper Court ruled that the exclusive contracts NSS has with the distributors were not illegal; that the company's natural business growth was not, in itself, illegal; and that other forms of advertising available to exhibitors must be considered in determining whether exclusivity of standard accessories is a monopoly. In addition to reversing the lower court's judgment, the upper court struck out all injunctive provisions against NSS.

"Exclusive agreements," said the Court, "are not per se violations of the anti-trust laws and are permitted in circumstances where the facts disclose a course of conduct and reasonableness of action not prohibited by the anti-trust laws."

As to the company's dominant position in its field, the opinion said: "If National Screen's dominant position was the result of natural business growth or development consistent with the intentions of the anti-trust laws, it cannot now be condemned." In analyzing the company's growth, the Court referred to affidavits that pointed out that, prior to the entry of NSS into the standard accessory business, the producers who had made their own accessories had lost large sums of money. The Court also referred to evidence that "in accordance with the desires of the producers National Screen has produced high quality accessories and has kept costs below all comparable standards . . . National Screen's present position in the industry is singularly appropriate. No other poster-renter desires to enter the business of manufacturing the standard accessories. National Screen is the only nationwide organization with the desire and facilities to do so."

Additionally, the Court pointed out that the contracts between NSS and the producers were made over a period of different years and independently of one another.

In ruling that National Screen Service is not a monopoly, the Appellate Court has handed down a decision with which the responsible exhibitors of the country will heartily agree. Throughout the years, NSS has served the exhibitors well with progressively good screen advertising, and the high esteem in which the company is held attests to the fact that its service has not only been of great benefit but has been made

available at reasonable terms. Moreover, it has never failed to right a wrong to an exhibitor whenever its attention has been called to one, and whenever the exhibitors found reason to complain, the company's officials have always been ready and willing to sit down with the complainants to find a reasonable solution to their differences.

National Screen Service has been and still is of inestimable value to the industry, for through its highly specialized operations the concentration of trailers and accessories in one source has been productive of improved service and lesser cost to the exhibitor.

METRO'S SELLING POLICY

Writing under the above heading, Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, an Allied regional unit, imparted the following information to his membership in a current organizational bulletin:

"At the last national board meeting and at various regional meetings, since, there has been much discussion about Metro's sales policy on 'I'll Cry Tomorrow' and 'High Society.' Meanwhile, Allied leaders, and especially the Emergency Defense Committee, have been busy and the following has developed:

"On these two pictures in key towns and important situations, where unsold, Metro is still asking 50% on firm deals. In lesser towns, where unsold, Metro is asking 40% and in small situations, where unsold, flat rental. These are all first run terms.

"For sub-runs in cities, first break, where unsold, Metro is asking 35%. For city runs subsequent to first break, 30% and in last-runs where grossing possibilities are limited, flat rentals. All deals are firm with no adjustment.

"On all other pictures in the foreseeable future, Metro will continue to grant adjustments as it has in the past. This is not a binding pledge for all time, as the company will not relinquish the right in the future to seek what it thinks are justifiable terms for an exceptional picture.

"In the meantime we have learned of approved deals where the price for the first break sub-run is 35% for three days and 25% for the four days of a holdover. Flat prices in the 'Blackboard Jungle' range have been accepted in some situations where grossing possibilities are limited. There is no demand for extended playing time on either picture. The terms worked out for your individual situation depend on how you fit into the patterns shown above. This depends on how good a buyer you are.

"Some exhibitors report these terms near normal and are buying the pictures on this basis. It must be remembered that many theatres in this state would find 'High Society' not a particularly outstanding picture because of its title and the nature of the story, despite the fact that it is entertaining. In other words it is not a big grossing picture for small towns. There are still some exhibitors who feel that because Metro took so long to come down to a reasonable scale on these pictures, they do not want them at any price. There are others who feel that they cannot take a chance at 35% or even 30% without a 'look' and therefore will pass it up. But the majority of the EDC now believes that this is the best deal obtainable and recommend that those who want the pictures on these terms buy them."

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20th-FOX RETURNS TO MASS PRODUCTION

In contrast to last week, when the exhibitors found little to cheer about in the announcement that 20th Century-Fox had made up to 390 of its pre-1948 productions available to television, the news this week from the same company is indeed heartening for the exhibitors, for it has announced a mass production program of 55 to 57 feature pictures during the twelve months starting April 1957. This is the largest production program undertaken by the company in twenty years and, in view of current conditions, it demonstrates in a most forceful and concrete way that, insofar as 20th Century-Fox is concerned, there is still much hope for the future of the motion picture industry in the road that lies ahead.

As pointed out at a press conference by Spyros P. Skouras, president of the company, the projected production program includes 30 to 32 high-budget pictures, most of which will be turned out by the studio's staff of top-flight producers and directors, while the others will be delivered by independent producing units headed by Darryl F. Zanuck, David O. Selznick, Jerry Wald, Daniel Angel and others with whom deals are contemplated.

Additionally, the program calls for twenty-five pictures to be produced by a special unit headed by Robert L. Lippert. These will include westerns, science-fiction and various types of action melodramas.

The great majority of the high-budget films will be photographed in Cinema-Scope and DeLuxe color, and the 25 pictures produced by the Lippert unit will be in Regalscope, which is an anamorphic system compatible with CinemaScope.

In discussing the sale of his company's backlog to National Telefilm Associates, Skouras emphasized his belief that the televising of these old films should prove beneficial to exhibition in that it will make the television viewers movie-conscious and create in them a desire to see such entertainment in modern techniques that provide a scope and panoramic sweep that cannot be duplicated on television. He added that, through his company's acquisition of a 50% interest in the NTA Film Network, considerable advertising will be given to new 20th-Fox pictures playing in the theatres.

What is particularly significant about this 20th-Fox decision to go into volume production is that it is being undertaken in the face of an admitted decline in the company's domestic income, and despite a 10 to 15 per cent drop in movie attendance this year as compared with 1955. But Spyros Skouras is one industry leader who is not easily fazed by such a setback. Fretfulness is not a part of his make-up, and he is backing up his faith in the future of

the business by putting many millions of dollars into a vast production program.

The product shortage being what it is, no exhibitor has to be told of the importance of this 20th-Fox decision to his salvation. But the mere fact that more product will be made available to the theatres will not solve the problem of declining attendance. What is required also, aside from proper exploitation of the pictures, is that the exhibitor modernize his theatre and make it as comfortable for picture patrons as is the home for television.

Sanification of the air in the theatre; repainting and decorating; making the front attractive both by paint and by light; modernization of rest rooms; the staggering of seats for comfortable viewing so that one can see a picture without getting a crick in the neck; widening the space between the rows of seats so that one's knees do not press up against the seat in front; better subdued lighting within the theatre—all these and other comfort-giving innovations are necessary in this day and age to draw people to the theatres and induce them to come back often.

In short, the producer-distributors can do their share in lifting the business out of the doldrums by providing more and better pictures, but their efforts will be to no avail unless the exhibitors modernize and maintain their theatres in a way that will make going to the movies a comfortable and pleasurable experience. Many exhibitors, of course, are more than eager to modernize their theatres, but current sales policies do not leave them with sufficient capital reserves to finance the improvements. Until this problem is solved by the powers that be, it cannot be hoped that any motion picture, whether it be low-budget or high-budget, will ever come close to realizing its full audience potential.

MGM REISSUING FILMS SOLD TO TV

In announcing its tentative release schedule for the next three months, MGM has included six new productions and five reissues.

These reissues include "A Tale of Two Cities" and "Marie Antoinette," which are being released in November; "Mutiny on the Bounty," which is a December re-release; and "Green Dolphin Street" and "Boys Town," which will be made available in January.

The significant thing about these reissues is that the television rights already have been sold to different TV stations throughout the country in the deals MGM concluded for approximately 725 of its pre-1948 features.

In all probability, MGM's deals with the television stations permit it to reissue certain of the pictures

(continued on back page)

**"Everything But the Truth" with
Maureen O'Hara, John Forsythe, Tim Hovey**

(Univ.-Int'l, December; time, 83 min.)

Photographed in Technicolor, "Everything But the Truth" is an engaging and amusing comedy that should go over well with the family trade. The pivotal character in the laugh-laden story is an 11-year-old boy who had been taught to always tell the truth, and the comedy stems from the havoc that results when he calmly reveals in public a crooked deal between his guardian uncle and the Mayor of the town. Little Tim Hovey, who endeared himself to the movie-going public in "The Private War of Major Benson" and "Toy Tiger," is ideally cast as the orphaned youngster who is pilloried by his affected elders for telling the truth. Maureen O'Hara does good work as the schoolteacher who comes to Tim's defense, and John Forsythe brings charm and humor to his characterization of a syndicated columnist who takes up the youngster's cause and focuses a national spotlight on it. There is a pleasing romance between Miss O'Hara and Forsythe, and there is much comedy in their first meetings because of the way he presses and she resists his "wolfish" intentions. The color photography is fine:—

During a school election campaign for "Boy Mayor" of the town of Fratersville, Tim stuns Maureen, his teacher, and the entire community by calmly revealing that he had overheard Barry Atwater, his uncle and guardian, and Philip Bourneuf, the town's Mayor, make a "kickback" arrangement in connection with a civic real estate transaction. The two men try to make Tim retract his statement but to no avail. Furious, they force his suspension from school, prompting Maureen, who knew that the boy would not lie, to take the matter before the school board. En route to the state capitol, Maureen meets Forsythe on the train and tries to interest him in Tim's plight, but Forsythe is too intent on her physical charms to pay attention. Unable to get anywhere with the school board because of Bourneuf's political interference, Maureen turns once again to Forsythe and permits him to lure her to his hotel suite. She knocks him out accidentally while endeavoring to resist his advances and, while he is unconscious, writes his daily column for him, publicizing Tim's predicament. The results are explosive. Students throughout the country organize protests, and the Mayor sues Forsythe's syndicate for \$5,000,000. In the events that follow, Tim, overhearing that his uncle intends to put him up for adoption, runs away to find Maureen and locates her in Forsythe's apartment just as she pleads with the columnist not to publish a retraction. Once Forsythe hears the story from the youngster's own lips, he decides to renew the battle in his behalf. His articles lead to a Congressional investigation of the matter and, on the day of the hearing, Forsythe's troubles with his editor are further complicated by the fact that Tim comes down with the mumps and is unable to testify. At the hearing, things look black for Forsythe because of his inability to substantiate his charges, and his situation becomes totally hopeless when Tim, meaning to help Forsythe, leaves his sick bed, shows up at the hearing and states that he had made up the "kickback" story about his uncle and

the Mayor. All is saved, however, when his uncle, conscience-stricken, confesses that the boy had told the truth. It all ends with Maureen and Forsythe planning to marry and to adopt Tim.

It was produced by Howard Christie, and directed by Jerry Hopper, from a screenplay by Herb Meadow.

Family.

**"The Last Man to Hang" with Tom Conway,
Elizabeth Sellars and Freda Jackson**

(Columbia, December; time, 75 min.)

A mildly intriguing British-made murder trial melodrama. It may get by on the lower half of a double bill if nothing better is in sight. The story, in addition to be weak and illogical, is hampered by uneven direction and by acting that is not too inspired. Moreover, the ending is incredible and confusing; it shows the hero, who had just been acquitted of murdering his wife, discovering that she is still alive. It is a totally unexpected ending, and the spectator is not only unprepared for it but he is also left completely mystified as to what it is all about. The trial and jury room sequences are impressive, but they are not enough to give the picture an appreciable lift from the entertainment point of view:—

Tom Conway, an eminent British music critic, finds his ten-year-old marriage to Elizabeth Sellars going on the rocks because she had become possessive and unreasonably jealous. While his marriage deteriorates, Conway becomes attracted to Eunice Gayson, a singer, and asks Elizabeth for a divorce. She refuses to grant him a divorce, and he decides to accompany Eunice on a trip to the United States. Before his departure, he stops Elizabeth from committing suicide and puts two sedative tablets in her milk to quiet her down, unaware that Freda Jackson, his housekeeper, had already put two such tablets in the milk. Later, Miss Jackson finds Elizabeth unconscious and has her rushed to a hospital, where she presumably dies. Conway is apprehended at the airport, charged with his wife's murder and held for trial. At the lengthy trial, the chief witness against Conway proves to be his housekeeper, whose testimony is insanely vindictive as she recalls incidents that seem to incriminate him. The jury retires to consider the verdict and, after many hours, eleven insist that he is guilty while the remaining juror maintains that the charges against Conway had not been proved conclusively. The dissenting juror holds his ground and by persuasive arguments eventually gets the others to agree with him. A verdict of "not guilty" is returned and Conway is released. He returns home and finds Miss Jackson waiting for him, weeping. She then informs him that Elizabeth is still alive and admits to having deliberately identified the wrong body at the hospital. She takes Conway to a country cottage for a reunion with his wife, and then prepares to pay the penalty for perjury.

It was produced by John Gossage, and directed by Terence Fisher, from a screenplay by Ivor Montague and Max Trel, based on the novel "The Jury," by Gerald Bullett.

Adult fare.

QUESTIONS THAT MUST BE ANSWERED

(continued from back page)

"Questions

"Does the M.P.A.A. program (the details of which should be made public before the convention) offer substantial hope of pulling the business out of the current depression?

"Will the proposed Oscar Derby Sweepstakes supply the lack that has seriously hurt the Audience Awards Poll, namely, the wholehearted cooperation and support of Hollywood? Can it be tied in so as to share the tremendous interest and publicity which the annual Academy Awards ceremony enjoys?

"Will the COMPO program be merged into a broader and possibly more effective all-industry effort based upon the M.P.A.A. plans?

"President Shor will shortly name a committee to negotiate with a committee representing COMPO and it is expected that a report will be ready in time for Dallas. The question for the board to determine will be whether Allied should continue its policy of cooperating with all bona fide industry groups in matters of common interest independently of COMPO? The board may want an advisory vote from the convention on this one.

"Has arbitration withered on the vine, as trade reports indicate? Is it the purpose of other industry groups to revive the movement? Would it be feasible to set up a simple, inexpensive system for a trial period of 12 to 18 months? If such a system can be established, and it does not include the objectionable features which Allied has steadfastly opposed, would Allied be warranted in joining in it, even if it does not include arbitration of film rentals?

"Exactly what controversies between distributors and exhibitors would the exhibitors like to arbitrate?

"Film and Film Rentals

"As has been the case in all efforts to canvass exhibitor opinion in recent years, the greatest concern was expressed in regard to film and film rentals. That accounts for the tremendous popularity of the Allied film clinics. The importance of film problems to exhibitors is attested not merely by the number of questions submitted but also by the number of times the same question was repeated.

"Questions

"What can be accomplished by the massing of buying power on a national scale either to aid and encourage the production of more pictures, or to protect the exhibitors in the present cramped market?

"What are the prospects for product during 1957 both as regards quantity and quality? Are additional sources of product in sight? What about the prospectus circulated at some meetings concerning family type pictures?

"Is there a deliberate purpose on the part of distributors to eliminate the sub-run and small town theatres, as some exhibitors charge? Or are they doing all they reasonably can to keep those theatres in business, as film company spokesmen claim?

"Does the revenue provided by the smaller accounts, fixed by some distributors at 15% of the total, make it attractive for the film companies to keep those houses open? Or would the savings to be

effected in selling and distribution costs make their closing advantageous to the film companies?

"Is the production of over-length pictures such as 'Ten Commandments,' 'War and Peace,' 'Giant' and 'Raintree Country' a part of the scheme to eliminate the smaller theatres?

"Can such pictures be satisfactorily handled by sub-run and small town theatres? Have any such theatres had any experience with pictures of that length? Did it require staying open more hours per day or did the theatres reduce the number of shows?

"What are the reports on the boxoffice performance of these pictures on the early runs? Were they so successful as to encourage the production of more outsize pictures? How did 'War and Peace' do in the first runs which are now drawing to a close?

"Why are the scales which the film companies a comparatively few years ago persuaded many exhibitors to adopt as 'the fairest method of pricing pictures' now being discarded in favor of straight percentage deals?

"The Senate Small Business Committee found that the distributors had not given the exhibitors the consideration they deserved, urged a change in the antagonistic attitude manifested at the hearing, and advised the two factions to work out their problems together. What is the status of the negotiations with the heads of the film companies looking toward a top-level conference? If all proposals for unified action in solving problems and saving the business are rejected, what further steps should be taken?

"This Meeting Is a Must

"The foregoing searching questions clamor for correct solutions. If the exhibitors are indifferent and do not record their views in large numbers and unmistakable language, then they will relinquish the right to decide and other and possibly antagonistic interests will decide for them.

"Enough has been said to demonstrate the necessity for attending this convention from a business point of view. Now for a bit of wholesome sentiment, the element that binds men together when all else fails.

"Col. H. A. Cole has been serving the exhibitors for upwards of 35 years and what he has done for the exhibitors has been beneficial to the industry in general. Except for the General Counsel, he is the only survivor of those who signed the underwriting agreement that brought Allied States Association into being.

"Allied's 1956 National Convention will mark the Colonel's retirement as an active exhibitor leader. His remarkable mentality is as brilliant as ever; his spirit is strong but his gums are weak. And so Allied is dedicating this convention to the Colonel in his home town.

"This is your opportunity to say thank you to a great man who has done more for you than you will ever realize. You can thank him several times by bringing a number of exhibitors with you.

"Be on hand to give him an ovation that will be terrific — even in Texas."

Allied's 1956 National Convention will take place at the Statler-Hilton Hotel, Dallas, Texas, on November 27, 28 and 29.

theatrically before they are televised, and it can be presumed that a specific period of time will elapse between the completion of the theatrical runs and the television showings. Just how much clearance there will be has not been made known.

The exhibitor who plans to buy these reissues should protect himself by requiring from MGM written guarantees that the pictures have not and will not be televised in his area until after the lapse of a specified period of time.

Another thing that should be considered by the exhibitor before buying these reissues is the fact that the public, through newspaper advertisements, has seen the titles of these pictures listed among the MGM "classics" that will be televised by different stations in the future. To what extent this will affect potential attendance at the theatres is difficult to say, but one can be certain that it will not help the box-office.

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QUESTIONS THAT MUST BE ANSWERED

Writing under the above heading, Abram F. Myers, board chairman and general counsel of National Allied, had this to say in a November 1 bulletin to his membership:

"If anyone thinks the exhibitors of the country are not alert, interested and anxious to better their lot, that person has not attended any of the Allied regional meetings lately.

"During and immediately after World War II scarcely a corporal's guard appeared at the conventions. The exhibitors then were sleek and prosperous and thought they knew all the answers. Since then they have suffered a jolt and now they are not so cocksure. They want all the information and help they can get.

"At the regional meetings they received help in the solution of many of their operating problems. But they realized that there were many difficulties that transcend their film exchange areas and that relief, therefore, must be national in scope. Consequently, there was much curiosity concerning the program for the Dallas Convention.

"Allied decided to forego much of the stereotyped convention ballyhoo, letting the regional leaders and members write the agenda, reserving only the right to supply any important items that might be overlooked. There will be entertainment and good times and all that, but primarily this will be a serious meeting — a working convention.

Herein are the more important and interesting of the suggestions offered. These are certain to be considered on the convention floor or in the film and operational clinics. The timeliness and sweep of these proposals demonstrate the deep concern of exhibitors, not only as regards their immediate situations, but as regards the business in general. Most of the sugges-

tions have come in the form of questions to be resolved and in that form they will be set forth herein.

"Check this list carefully and see if there are not several subjects on which you have ideas and information to impart to your fellow exhibitors, or as to which you would like to hear what other exhibitors have to say.

"Are Exhibitors on the Job?"

"The discussion at the regional gatherings shows that many exhibitors are deeply concerned as to whether they are doing their full share in pulling the business out of the slump. Some exhibitors have been attending theatres in their own towns and elsewhere. They gained some ideas and they found a lot of fault — with the other fellow's operations. But the important thing is that they are no longer thinking in terms of booking pictures and selling tickets. They are thinking about cleanliness, good projection, good sound, comfort and courtesy. They have ideas of their own on these subjects and want to hear what other exhibitors have to offer.

"Questions

"What is the true state of the motion picture business? Is it as desperate as the newspapers make it out to be? What can exhibitors do as a class, or in cooperation with other industry branches, to improve business conditions?

"Are exhibitors doing their part towards regaining the lost movie audience? A French exhibitor who recently toured this country said: 'Some of your (American) neighborhood houses are as up to date as our Gothic cathedrals.' Is this just criticism? Have our exhibitors fallen down on the job or has television hit them so hard they have no money with which to modernize and refurbish their theatres?

"What can exhibitors do to make their houses more attractive and their presentations more pleasing? Is there substance to the Small Business Administration's decision making indoor theatres eligible for loans or was it, as some skeptics assert, merely a political gesture?

"Should the policy of continuous performances be discontinued by theatres in situations where it is feasible to do so? An experienced and able exhibitor who has given much thought to this question will speak in favor of a two-a-day policy. He has many persuasive reasons, some of which may not have occurred to you. If you think he is on the wrong track, better be on hand to challenge him.

"Is rowdiness as prevalent in the theatres as trade reports seem to indicate? What measures have been taken by exhibitors to curb this nuisance? Will the loss resulting from excluding known offenders and those improperly clad be compensated for by increased adult attendance? The amount of interest shown in this question indicates that it should be thoroughly discussed.

"M.P.A.A. Plans, COMPO and Arbitration

"The M.P.A.A. plans for stimulating theatre attendance have been so recently announced and in such bare outline that little is known about them. However, deep interest has been expressed in the development. For one thing, there is gratification that the film companies at long last are taking cognizance of the boxoffice depression and are indicating a willingness to join with the exhibitors in doing something about it.

(Continued on inside page)

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**Vol. XXXVIII****SATURDAY, NOVEMBER 17, 1956****No. 46****WILL IT HURT OR HELP?**

Last week COMPO advised its membership that the production of promotional materials for the Audience Awards campaign, originally scheduled to be held from Christmas Day to January 3, has been temporarily held up pending a re-examination of the dates with a view to strengthening the promotion for the benefit of the theatres and to eliminate, if possible, any conflict with the Academy Awards.

The re-examination of dates was requested by Elmer Rhoden, head of National Theatres and national co-chairman of the Audience Awards campaign, who agreed with Academy Awards officials in Hollywood that the timing of the public balloting in the COMPO campaign would tend to conflict with the Academy Awards and might lessen the impact of the latter promotion. Moreover, Rhoden felt that the post-Christmas voting dates would not provide maximum value to theatre operators who hoped to book winning pictures to advantage.

The COMPO announcement added that an additional reason entering into the decision to delay its Audience Awards project is the proposed "Oscar Sweepstakes Derby" sponsored by the Motion Picture Association of America.

Since this announcement was made, the trade papers report that an MPAA subcommittee has held preliminary conferences with COMPO officials with a view to having the "Oscar Sweepstakes Derby" supplant the Audience Awards, with COMPO handling the contest. There has been no official word from either the MPAA or COMPO on the matter.

Aside from any justification there may be for delaying the Audience Awards for the reasons given by Elmer Rhoden, a more important reason why the project should be held up is that it would make no sense for COMPO to sponsor one such audience participation plan while the producer-distributors sponsor another. If that were done, neither project would receive the whole-hearted industry cooperation that is necessary to put it over, and neither one would result in maximum benefits to the business as a whole.

Assuming, however, that COMPO and the MPAA can get together and decide on one project in which the movie-going public can participate, there is a definite question as to whether or not such a plan would be truly beneficial.

One of the principal weaknesses in the Audience Awards project last year was that many of the

participating theatres had no opportunity to play some of the pictures nominated, with the result that their patrons knew nothing about them and could not register their choice intelligently. This condition, of course, lessened public interest in the project. By changing the date of the public voting in this year's Audience Awards election to the 10 days beginning Christmas Day and ending January 3, more theatres will have had an opportunity to play the pictures listed on the ballot, but many other theatres still could not play some of the pictures until long after the election.

The weaknesses in the proposed "Oscar Derby Sweepstakes" are, at a quick glance, far more serious. Under this plan, the public would compete for different prizes by guessing in advance the top winners of Academy Awards in some ten classifications.

To begin with, the producers who feel that they have pictures that are worthy of Academy Award consideration usually arrange for them to be exhibited in Hollywood during the last weeks in December in order to make them eligible for the Awards and also to create a fresh impression on those who select the winners. The Awards are handed down sometime in March. Until then, the exhibition of these pictures is, as a general rule, confined to special pre-release engagements in a limited number of key-run theatres. Consequently, only a small percentage of the movie-going public will have had an opportunity to see these pictures while the great mass of movie-goers will not be able to see them until after the Awards are handed down.

A fundamental rule of any public contest for prizes is that the contestants compete under conditions that are equal for all. In the case of the "Oscar Sweepstakes Derby," however, contestants who will be able to attend key-run theatres in the large cities will have more of a chance to win a prize because they will have been given an opportunity to see and judge all the Academy Award contenders. Accordingly, the lack of such equal opportunity to all contestants could not only mitigate against public interest in the contest but could very well create for the industry more ill-will than good-will.

Because of the great public interest in the Academy Awards, it is understandable and desirable for the industry to sponsor a prize contest tied to that event, but, unless every movie-goer in the country is afforded an equal chance to win a prize, it might be better to abandon the idea.

**"Love Me Tender" with Richard Egan,
Debra Paget and Elvis Presley**

(20th Century-Fox, Nov.; time, 89 min.)

From the entertainment point of view, "Love Me Tender" may be evaluated as a good post-Civil War action melodrama with a strong romantic interest. What makes the picture different and certainly worthy of more than ordinary attention is the fact that it introduces in a dramatic role Elvis Presley, the "rock-and-roll" singing sensation, whose fabulous rise in show business in a little more than a year has been nothing short of phenomenal. More than eight million of his records have been sold during the past year, and in his personal appearances around the country and on TV he has proved himself to be one of the biggest drawing cards in entertainment history, despite much divided opinion as to his ability as an entertainer. That this picture will do exceptional business seems a foregone conclusion, for, in addition to the millions of Presley's teen-aged fans, he should draw millions of others who will be curious to see him in his acting debut. It should be noted that Presley does not make a brief appearance in the film. He plays a key role in the story, that of the youngest of four brothers who comes into conflict with his eldest brother, played by Richard Egan, over their love for Debra Paget, who plays the part of Presley's wife and Egan's former sweetheart. Presley is far from a finished actor, but thanks to capable direction he manages to play his part with appreciable depth and sensitivity. Worked into the story are four songs, sung by Presley with his usual hip-swinging gyrations, which bring squeals of delight from the teenagers but which are frowned upon by many people. Aside from the presence of Presley, the picture, which deals with the escapades of the four brothers immediately before and after the last days of the Civil War, has considerable suspense and plentiful rip-roaring action. The black-and-white photography, in CinemaScope, is very good: —

Led by Egan, a group of Confederate cavalymen, including William Campbell and James Drury, his younger brothers, rob a Union Army payroll in a daring raid. That same day they learn that the South had surrendered and, with no one in authority, they decide to divide the money and head for home. The brothers' reunion with their family is marred, however, when Egan learns that Presley, his kid brother now grown to manhood, had married Debra, his (Egan's) former sweetheart, after receiving erroneous word that Egan had been killed in battle. Egan, though hurt, accepts the situation with good grace, but in due time he decides that it would be best for all concerned if he left for the West. Before Egan can depart, he and his brothers are taken into custody by Bruce Bennett, a U. S. Army Major, and Robert Middleton, a Pinkerton detective, who had traced the payroll robbery to them. The brothers deny knowledge of the robbery in order to protect the others who had shared in the loot, but when Middleton offers to drop criminal charges if the money is returned, they agree to contact the others. Meanwhile the brothers' former cavalry buddies, learning of their arrest, enlist Presley's aid and "rescue" them from the Federal men. Egan now finds himself a fugitive and he tells his former pals that they must return the money to escape being branded as outlaws. When

they refuse, Egan and his brothers take the money from them forcibly and get word to Debra to obtain their share of the loot from its hiding place and to bring it to Egan in a cabin nearby. To avoid a Federal posse, Egan and Debra are unable to keep a rendezvous with the others. Neville Brand, one of the former war buddies, inflames Presley against Egan by convincing him that he planned to run away with Debra and the money. In the complicated events that follow, Presley catches up with Egan and shoots him without giving him a chance to explain. This deed brings Presley to his senses and, as he rushes to aid his fallen brother, he is wounded mortally by Brand. As Presley dies, the Federal posse rides up and prevents Brand and his cohorts from inflicting further harm on Egan and his brothers. With the return of the money, criminal charges against the brothers are dropped, and with Presley laid to rest, it is presumed that Debra and Egan will find peace and happiness together.

It was produced by David Weisbart, and directed by Robert D. Webb, from a screenplay by Robert Buckner, based on a story by Maurice Geraghty.

Family.

**"The Man is Armed" with Dane Clark,
William Talman and May Wynn**

(Republic, October 19; time, 70 min.)

Aside from the fact that it is routine, this program crime melodrama is also decidedly unpleasant, for much of the action is ruthless and brutal. Moreover, it is morally confusing, for it attempts to win sympathy for a vengeance-seeking man who, on the one hand, is depicted as the innocent victim of a frame-up, and on the other hand is shown as a violent-tempered fellow who willingly joins a robbery plan and who resorts to murder to carry out the scheme. There is nothing realistic or believable about the action, and for that reason the players are never convincing. Even the romantic interest is artificial, for it is difficult to believe that the heroine could continue to feel love for the principal character after he abuses her and displays a violent streak. There is no comedy relief: —

Having spent one year in jail on a false charge of transporting smuggled goods across the border from Mexico to California, Dane Clark, a truck driver, wrongly blames Lew Mitchell, another truck driver, for his plight and accidentally causes his death during a fight with him. He leaves the scene of the accident undetected and hurries to the office of William Talman, his former employer, for a joyful reunion with May Wynn, Talman's secretary, who loved him and never doubted his innocence. Later, Clark is shocked beyond belief when Talman informs him that he himself had framed him on the smuggling charge to test his reliability under police questioning and to condition him for a really big job—a half-million dollar holdup of an armored transport company's headquarters, with Clark to receive one hundred thousand dollars as his share of the loot. Clark agrees to take on the job and it comes off as planned, but during the getaway he kills a guard and police activity prevents him from bringing the loot to an isolated farm designated by Talman. He hides it under an ocean-front pier, and later, when he goes there with Talman to retrieve it,

Talman shoots him and makes off with the money, leaving him to drown. Clark manages to save himself, goes to May's apartment and forces her to accompany him to the farm, where he cold-bloodedly kills Talman and collects the stolen money. Meanwhile the police, alerted by Robert Horton, a young doctor who had fallen in love with May, trail Clark to the farm and surround it, blocking his escape. Before they can capture him, however, he collapses and dies from the bullet wound inflicted earlier by Talman. May, bewildered, is led away gently by Horton while the police remove Clark's body.

It was produced by Edward J. White, and directed by Franklin Adreon, from a screenplay by Richard Landau and Robert C. Dennis, based on a story by Don Martin.

Adult fare.

"The Peacemaker" with James Mitchell and Rosemarie Bowe

(United Artists, November; time, 82 min.)

The farmers-versus-ranchers theme is given an interesting treatment in this western melodrama, which should serve adequately as a supporting feature in double-billing situations. What takes the picture out of a standard mold is the fact that the pivotal character is a former gunman turned preacher, who tries not to side with either faction and endeavors to prevent both sides from utilizing violence to accomplish their ends. The pace is somewhat slow because it is given more to talk than to movement, but it does have its moments of explosive action and holds one's interest well from start to finish. The direction is good and so is the acting, with James Mitchell, who looks like a younger edition of Jack Palance, most effective as the courageous parson who finally brings peace to the strife-torn town without resorting to gunplay, although he finds it necessary to use his fists to beat up one bully. The photography is fine: —

Arriving in the town of Pembroke to serve as its new parson, Mitchell finds the community torn by strife, with farmers and ranchers in opposing factions over land sold to the farmers by Herbert Patterson, representative of the Western Railroad. Patterson, to supposedly protect the farmers from the vengeance of the ranchers, had hired Jan Merlin and his crew of gunmen. Shortly after his arrival, Mitchell prevents a deadly gun battle between the ranchers and Merlin's gang, at which time it comes out that Mitchell is a former gunman who had served time in prison before turning to the profession of preaching. The responsible citizens of the community are shocked by this revelation, but they accept Mitchell as a sincere person and forgive his past. In the desperate struggle to keep either faction from resorting to violence, Mitchell is often tempted to put on guns to settle matters with the taunting Merlin, but he manages to restrain himself and is comforted by Rosemarie Bowe, daughter of the general store owner. The tension in town is heightened when Jess Barker, a young farmer secretly in love with Dorothy Parker, daughter of a powerful rancher, is shot by Merlin. Mitchell demands that Robert Armstrong, the sheriff, arrest Merlin. When Armstrong refuses, Mitchell dispatches a telegram requesting Federal aid. The telegram is stopped by Patterson who, together with Merlin, sought to keep the farmer-

rancher feud alive for personal gain. In the events that follow, Mitchell is goaded into a fist fight with Merlin and gives him a sound beating, after which he tends to Merlin's wounds. This kindness has a good effect on Merlin, who later kills Patterson as the latter tries to shoot down Mitchell, whose wisdom had prevented the town from exploding with violence. With Patterson and his machinations out of the way, the farmers and ranchers, guided by Mitchell, learn to live with one another in peace.

It was produced by Hal R. Makelim, and directed by Ted Post, from a screenplay by Hal Richards and Jay Ingram.

Family.

"The Desperados Are in Town" with Robert Arthur and Kathy Nolan

(20th Century-Fox, Nov.; time, 73 min.)

A fair western-type frontier melodrama, suitable for the lower half of a double bill. Centering around a rebellious teen-aged farm boy who runs away from his parents' dilapidated Southern farm, becomes involved with a group of outlaws and then tries to go straight, the story unfolds in anticipated manner and offers few surprises. But it has been directed and acted competently and has enough movement and excitement to satisfy the indiscriminating action fans. Worked into the proceedings is a pleasant romance between Robert Arthur, the young farmhand, and Kathy Nolan, his childhood sweetheart, who helps him to make a new life for himself. The picture has been photographed in the Regalscope anamorphic process, which is compatible with CinemaScope. The photography is sharp and clear: —

Rebelling at a life of poverty, Arthur runs away from his drunken father's run-down farm and heads west. In Texas, he is befriended by Rhodes Reason, a former outlaw who had been trying to go straight but who resorts to his old ways when Texas Rangers hound him. Arthur, against Reason's advice, tags along when Reason, along with Dave O'Brien and Kelly Thorsen, attempt to hold up a bank. The holdup is foiled, and as they flee with a posse in pursuit, Reason is killed by his confederates but not before he forces them to let Arthur get away. Arthur makes his way back to his home-town and finds that his parents had died. Rhys Williams, the local banker, and different neighbors help Arthur to rebuild the farm, and he receives aid and encouragement from Kathy, his childhood sweetheart. Things go well for the young man, but complications arise when O'Brien and Thorsen show up at his farm and try to intimidate him into helping them rob Williams' bank. Arthur refuses and, in the resulting fight, shoots O'Brien dead and kills Thorsen with a pitchfork. Arthur then gives himself up to the sheriff and reveals his involvement with the outlaws to explain why he killed them. The sheriff prepares to let the law take its course, but the townspeople persuade him not to prosecute the young man so that he and Kathy can go forward to a happy and successful life together.

It was produced and directed by Kurt Neumann, who collaborated on the screenplay with Earle Snell, basing it on Bennett Foster's "The Outlaws Are in Town," as published in the Saturday Evening Post.

Family.

A CRACKPOT SUGGESTION

In the November 6 issue of his *Hollywood Reporter*, published W. R. Wilkerson points out that many theatres throughout the country are running screen advertising and he asks: "... what's wrong with our picture-makers easing some of the products of the big national manufacturers into their pictures in a manner where the ads will be hardly recognized and certainly will not offend?"

"If the exhibitor," states Wilkerson, "can go after this extra revenue to tie in with his sales of popcorn, candy and soft drinks, which the distributor and producer get no part of, certainly the producer, in an attempt to shave off some of the currently tremendous production overhead through making some ad deals, should get no shouts from the theatre operators."

It is doubtful if the producers will take Wilkerson's suggestion seriously, for most of them will remember that in 1931, when concealed advertising in motion pictures was rampant, newspapers throughout the country, sparked by a vigorous campaign carried on against the practice by HARRISON'S REPORTS, cracked down on the motion picture industry, not only because advantage had been taken of an unsuspecting public, but also because they resented the industry's intrusion into the advertising field. The bad publicity given to the offending producing companies, coupled with the action taken by many newspapers in withholding publicity, promotion and approval of films that contained advertising, soon forced the producers to abandon the unfair practice.

In these days, every now and then a "concealed" advertisement is slipped into a film, and in most cases it has no bearing on the story and adds nothing to the film's entertainment values. This paper is not in a position to know if the producers receive any compensation for inserting these advertisements, but it does know that their inclusion is highly improper, for it is a violation of public confidence.

The public looks to motion pictures for entertainment and pays an admission price to get just that. It does not want to pay for the privilege of seeing and hearing advertisements. When a person listens to the radio or watches television, he has no right to object to the advertisements because the entertainment he receives is free. Besides, he can eliminate the advertising by a quick twist of the radio or television dial. He cannot, however, shut off a motion picture screen.

The objections cited against concealed advertising in films are true also of sponsored advertising reels insofar as the movie patron is concerned. The exhibitor who contracts for such advertising does so at the risk of incurring his patrons' wrath. But when a producer slips an advertisement into a picture sold as an entertainment, he not only appropriates the exhibitor's screen without paying for the privilege, but also antagonizes the exhibitor's customers through no fault of his own.

Back in 1931, the late Carl Laemmle, one of the industry's great pioneers, came out strongly against the practice of concealed advertising in films. He realized that deceiving theatre patrons could do great harm to the industry, and in an appeal to both producers and exhibitors he had this to say in part:

"I appeal to every exhibitor not to prostitute his screen with paid advertising!

"I appeal to every producer not to release 'sponsored' moving pictures—meaning pictures which contain concealed or open advertising of some one's product!

"It is temporary profit at best, for in the long run it will degrade the movies and earn a bad will which will drive millions from attending the movies..."

"Believe me, if you jam advertising down their throats and pack their eyes and ears with it, you will build up a resentment that will in time damn your business.

"Your screen is a sacred trust. It is not actually yours. It belongs to the people who pay to see what is on it. In heaven's name, don't prostitute it!"

The advice given by Mr. Laemmle in 1931 is as sound today as it was then.

BINDERS FOR SALE

Special binders, which clamp copies of Harrison's Reports in place without making it necessary to punch holes in them, may be obtained by writing to the office of this paper at 1270 Sixth Avenue, New York 20, N. Y.

The cost to subscribers in the United States and its possessions is \$2.00 per binder, parcel post prepaid.

The cost to Canadian subscribers is \$2.25 per binder, parcel post prepaid.

These binders make HARRISON'S REPORTS convenient to handle and easy for reference when looking up the information contained therein.

A PLUG FOR "FANTASIA"

Dear Mr. Harrison:

In our twenty-five years of subscription to your service, do not recall our writing you on behalf of any picture but would like to inform you of our experience with Walt Disney's "Fantasia" which we just finished a four-day engagement tonight (November 5).

The picture has done exceptional business and considering the present state of the box office this "Fantasia" gross might be considered in the "Blockbuster" category.

"Fantasia" will prove many things to showmen: It will prove that stereophonic sound is a decided asset. It will prove that there are more lovers of good music in many communities than one might imagine. True there will be some patrons who may find the picture beyond their depth, but this will be contrasted by waves of applause from children and adults at the conclusion of the "Nutcracker Suite" and more especially at Beethoven's "The Pastoral Symphony."

At a time when there is an undercurrent of vandalism in our theatres, and "Rock 'N Roll" has drawn fire from many quarters the childish enthusiasm and solid endorsement of Beethoven just can't be ignored.

This picture will also prove that schools will welcome cooperation with the theatre, and the Disney program book properly distributed throughout the educational systems will go far towards a more full appreciation of "Fantasia" and a long time cultural gain for the students who see it.—John A. Goodno, Palace Theatre, Huntington, W. Va.

HARRISON'S REPORTS

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Tension at Table Rock—RKO (93 min.)	159
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RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

1955-56

5611 Navy Wife—Bennett-Merill	May 20
56510 Screaming Eagles—Tyrone-Merlin	May 27
5614 Crime in the Streets—Whitmore-Cassavetes ..	June 10
5605 The Naked Hills—Wayne-Wynn-Barton ..	June 17
5617 King of the Coral Sea—Chips Rafferty	June 24
5615 The First Texan—McCreay-Farr (C'Scope) ..	July 1
5618 Three for Jamie Dawn—Montalban-Day	July 8
5603 No Place to Hide—Brian-Hunt	July 15
5616 The Magnificent Roughnecks— Carson-Rooney-Gates	July 22
5621 Hold Back the Night—Payne-Freeman	July 29
5620 Canyon River— Montgomery-Henderson (C'Scope)	Aug. 5
5622 The Young Guns—Tamblyn-Talbot	Aug. 12
5603 No Place to Hide—Brian-Wynn	Aug. 26
5619 Strange Intruder—Lupino-Purdom	Sept. 2
5623 Fighting Trouble—Bowery Boys	Sept. 16
5624 Calling Homicide—Elliott-Case	Sept. 30
5625 Yaqui Drums—Cameron-Castle	Oct. 14
5629 The Cruel Tower—Erickson-Blanchard	Oct. 28
5635 The Blonde Sinner—Dors-Craig (formerly "Yield to the Night")	Nov. 18
5657 Friendly Persuasion—Cooper-McGuire	Nov. 25
5204 The Rose Bowl Story—reissue	Dec. 2
5630 The High Terrace—Robertson-Bond	Dec. 9
5632 Hot Shots—Bowery Boys	Dec. 23

1956-57

5701 Chain of Evidence—Elliott-Lydon	Jan. 6
5702 Gun for a Town—Robertson-Keith	Jan. 27
5703 Attack of the Crab Monsters— Garland-Duncan	Feb. 10
5704 Not of This Earth—Birch-Garland	Feb. 10

Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)

The Great Locomotive Chase— Parker-Hunter (C'Scope)	June 20
Davy Crockett and the River Pirates—Fess Parker ..	July 17
Man in Space—Live action-animation (30 min.) ..	July 17
Secrets of Life—True-Life Adventure	Nov. 15
Westward Ho, the Wagons— Fess Parker (C'Scope)	Dec. 25

Columbia Features

(711 Fifth Ave., New York 22, N. Y.)

1955-56

813 Cockleshell Heroes—Ferrer-Howard	May
833 Jubal—Ford-Borgnine	May
839 Safari—Mature-Leigh	June
832 Secret of Treasure Mountain—French-Burr	June
829 Storm Over the Nile—British-made	June

1956-57

101 The Eddie Duchin Story—Power-Novak	July
104 Autumn Leaves—Crawford-Robertson	July
102 Earth vs. The Flying Saucers—Marlowe	July
103 The Werewolf—Megowan-Holden	July
104 Autumn Leaves—Crawford-Robertson	Aug.
105 He Laughed Last—Laine-Marlow	Aug.
108 Storm Center—Davis-Keith-Hunter	Sept.
106 Miami Expose—Cobb-Medina-Arnold	Sept.
110 1984—O'Brien-Sterling	Sept.
112 The Solid Gold Cadillac—Holliday-Douglas	Oct.
113 Port Afrique—Angeli-Carey	Oct.
114 Cha-Cha-Cha Boom!—Perez Prado	Oct.
107 Spin a Dark Web—Domergue-Patterson	Oct.
118 You Can't Run Away from It—Lemmon-Allyson ..	Nov.
109 Odongo—Fleming-Carey (C'Scope)	Nov.
115 Reprisal—Madison-Farr	Nov.
116 The White Squaw—Brian-Wynn	Nov.
Suicide Mission—All-British cast	Nov.
Ten Tall Men—reissue	Nov.
Rogues of Sherwood Forest—reissue	Nov.
7th Cavalry—Scott-Hale	Dec.
Rumble on the Docks—Darren-Carroll	Dec.
The Last Man to Hang—Conway-Sellers	Dec.
The Gamma People—Douglas-Bartok	Jan.

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

629 The Rack—Newman-Corey-Pidgeon-Francis	May
627 Gaby—Caron-Kerr-Hardwicke (C'Scope)	May
631 Bhowani Junction—Gardner-Stewart (C'Scope) ..	June
633 The Catered Affair—Davis-Reynolds-Borgnine ..	June
632 Annie Get Your Gun—reissue	June
634 Fastest Gun Alive—Ford-Crain	July
636 These Wilder Years—Cagney-Stanwyck	Aug.
701 Lust for Life—Douglas-Quinn (C'Scope)	Sept.
702 Tea and Sympathy— Deborah Kerr-John Kerr (C'Scope)	Sept.
703 The Power and the Prize— Taylor-Mueller (C'Scope)	Oct.
705 The Opposite Sex—Allyson-Sheridan (C'Scope) ..	Oct.
704 Boomtown—reissue	Oct.
706 The Rack—Newman-O'Brien-Pidgeon	Nov.
709 Julie—Day-Jourdan-Sullivan	Nov.
707 A Tale of Two Cities—reissue	Nov.
708 Marie Antoinette—reissue	Nov.
The Great American Pastime—Ewell-Francis	Dec.
The Iron Petticoat—Hope-Hepburn	Dec.
Mutiny on the Bounty—reissue	Dec.
Edge of the City—Cassavetes-Pointer	Jan.
Slander—Johnson-Blyth-Cochran	Jan.
Green Dolphin Street—reissue	Jan.
Boys Town—reissue	Jan.

Paramount Features

(1501 Broadway, New York 18, N. Y.)

1955-56

- 5515 The Birds and the Bees—Gobel-Gaynor May
R5516 Whispering Smith—reissue May
R5517 Streets of Laredo—reissue May
R5518 Two Years Before the Mast—reissue May
5520 The Man Who Knew Too Much—Stewart-Day June
5521 The Leather Saint—Douglas-Derek June
5522 That Certain Feeling—Hope-Saint July
5524 The Proud and Profane—Holden-Kerr July
5523 Pardners—Martin & Lewis Aug.

1956-57

- 5601 The Vagabond King—Grayson-Oreste Sept.
5602 The Search for Bridey Murphy—
Hayward-Wright-Gates Oct.
5603 The Mountain—Tracy-Wagner-Trevor Nov.
5625 War and Peace—Hepburn-Fonda-Ferrer Nov.
5605 Hollywood or Bust—Martin & Lewis Dec.
5604 Three Violent People—Heston-Baxter-Roland Jan.
5606 The Rainmaker—Lancaster-Hepburn Feb.
5607 Fear Strikes Out—Perkins-Moore-Malden Mar.

RKO Features

(1270 Sixth Ave., New York 20, N. Y.)

1955-56

- 613 Great Day in the Morning—
Mayo-Stack-Roman (Superscope) May 16
614 Murder on Approval—Tom Conway May 16
662 The Big Sky—reissue May 23
665 Flying Leathernecks—reissue May 30
615 While the City Sleeps
Andrews-Fleming-Lupino May 30
664 King Kong—reissue June 13
666 I Walked with a Zombie—reissue June 13

1956-57

- 701 The First Traveling Saleslady—
Rogers-Channing-Nelson Aug. 15
702 Beyond a Reasonable Doubt—
Andrews-Fontaine Sept. 5
703 Back from Eternity—Ryan-Ekberg Sept. 19
704 Tension at Table Rock—Egan-Malone Oct. 3
706 The Brave One—Ray Rivera (C'Scope) Oct. 10
705 Finger of Guilt—Basehart-Murphy Oct. 17
707 Death of a Scoundrel—Sanders-DeCarlo Oct. 31
The Man in the Vault—Ekberg-Campbell Dec. 12
807 Bundle of Joy—Reynolds-Fisher Dec. 19
Public Pigeon No. 1—Skelton-Blaine Jan. 9
Run of the Arrow—Steiger-Montiel Jan. 9
I Married a Woman—Gobel-Dors Jan. 23
Jet Pilot—Wayne-Leigh not set

Republic Features

(1740 Broadway, New York 19, N. Y.)

1955-56

- 5509 The Maverick Queen—
Stanwyck-Sullivan (Naturama) May 3
5510 Dakota Incident—Darnell-Robertson July 23
5511 Thunder Over Arizona—
Homeier-Miller (Naturama) Aug. 4
5512 Lisbon—Milland-O'Hara (Naturama) Aug. 17
5537 A Strange Adventure—Evans-Cooper Aug. 24
5513 Daniel Boone, Trailblazer—
Bennett-Chaney Oct. 5
5514 Scandal, Inc.—Hutton-Wright Oct. 12
5538 The Man is Armed—Clark-Wynn Oct. 19

1956-57

- 5601 Above Us the Waves—British cast Oct. 26
5602 A Woman's Devotion—Meeker-Rule Nov. 9
Tears for Simon—Farrar-Knight Nov. 16
The Congress Dances—
German cast (C'Scope) Nov. 23

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

- 607-2 23 Paces to Baker Street—
Johnson-Miles (C'Scope) May
610-6 The Proud Ones—Ryan-Mayo (C'Scope) May
612-2 D-Day—The Sixth of June—
Taylor-Todd-Wynter (C'Scope) June
614-8 Massacre—Clark-Craig June
613-0 Abdulah's Harem—Ratoff-Kendall June
615-1 The King and I—Kerr-Brynnner (C'Scope) July
617-1 Barefoot Battalion—Greek cast July
662-7 Buffalo Bill—reissue July
663-5 Rawhide—reissue July

- 620-5 Bigger Than Life—Mason-Rush (C'Scope) Aug.
664-3 Halls of Montezuma—reissue Aug.
665-0 Crash Dive—reissue Aug.
616-3 The Queen of Babylon—Fleming-Montalban Aug.
618-9 Bus Stop—Monroe-Murray (C'Scope) Aug.
619-7 The Last Wagon—Widmark-Farr (C'Scope) Sept.
625-4 The Best Things in Life are Free—
McRae-Dailey-North (C'Scope) Sept.
(formerly "One in a Million")

- 621-3 Between Heaven and Hell—
Wagner-Moore (C'Scope) Oct.
623-9 Stagecoach to Fury—
Tucker-Blanchard (Regalscope) Oct.
667-6 The Third Man—reissue Oct.
666-8 Rebecca—reissue Oct.
624-7 Love Me Tender—
Presley-Egan-Paget (C'Scope) Nov.
626-2 The Desperados Are in Town—
Arthur-Reason (Regalscope) Nov.
630-4 Oklahoma—MacRae-Jones-Nelson (C'Scope) Nov.
622-1 Teenage Rebel—Rogers-Rennie (C'Scope) Nov.
627-0 Anastasia—
Bergman-Hayes-Brynnner (C'Scope) Dec.
628-8 The Black Whip—
Marlowe-Gray-Mara (Regalscope) Dec.
631-2 Women of Pitcairn Island—
Craig-Bari (Regalscope) Dec.
629-6 The Girl Can't Help It—
Ewell-North-Mansfield (C'Scope) Dec.
632-0 Oasis—Morgan-Borchers (C'Scope) Dec.
The True Story of Jesse James—
Wagner-Hunter-Lange (C'Scope) Jan.
Three Brave Men—
Borgnine-Milland (C'Scope) Jan.

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

- Crime Against Joe—Bromfield-London May
Quincannon, Frontier Scout—Martin-Castle May
Foreign Intrigue—Mitchum-Page May
Unidentified Flying Objects—Documentary May
High Noon—reissue June
The Black Sheep—athbone-Tamiroff-Chaney June
Nightmare—Robinson-McCarthy-Russell June
A Kiss Before Dying—Wagner-Hunter-Leith June
Star of India—Wilde-Wallace June
Shadom of Fear—Freeman-Kent June
Trapeze—Lancaster-Lollobrigida-Curtis (C'Scope) July
Johnny Concho—Sinatra-Wynn-Kirk July
The Killing—Hayden-Windsor July
Rebel in Town—Payne-Roman-Naish July
Run for the Sun—Widmark-Greer (Superscope) Aug.
The Beast of Hollow Mountain—
Madison-Medina (C'Scope) Aug.
Huk—Montgomery-Freeman Aug.
Hot Cars—Bromfield-Lansing Aug.
Emergency Hospital—Reed-Lindsay Aug.
The Ambassador's Daughter—
DeHavilland-Forsythe (C'Scope) Sept.
Bandido—Mitchum-Theiss-Roland (C'Scope) Sept.
Gun Brothers—Crabbe-Robinson Sept.
Attack—Palance-Albert Oct.
The Boss—Payne-Bishop Oct.
The Man from Del Rio—Quinn-Jurado Oct.
Flight to Hong Kong—Calhoun-Rush Oct.
Running Target—Dowling-Franz Oct.
The Sharkfighters—Mature-Steele (C'Scope) Nov.
Running Target—Dowling-Franz Nov.
Revolt at Fort Laramie—Dehner-Palmer-Helm Nov.
The Peacemaker—Mitchell-Bowie Nov.
Gun the Man Down—Arness-Meyer Nov.
Pharaoh's Curse—Dana-Shapir not set

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

1955-56

- 5618 The Price of Fear—Oberon-Barker May
5619 A Day of Fury—Robertson-Corday May
5687 Tap Roots—reissue May
5688 Kansas Raiders—reissue May
5621 Outside the Law—Danton-Snowden June
5620 Star in the Dust—Agar-Van Doren June
5622 The Rawhide Years—Curtis-Miller July
5623 Congo Crossing—Mayo-Nader-Lorre July
5624 Toy Tiger—Chandler-Day-Hovey July
5629 Behind the High Wall—Tully-Sydney July
5626 Away All Boats—Chandler-Nader Aug.
5625 Francis in the Haunted House—Rooney Aug.

5627 Walk the Proud Land—Murphy Bancroft....Sept.
 5628 Raw Edge—Calhoun-DeCarloSept.
 5632 I've Lived Before—Mahoney-Snowden.....Sept.
 5633 Edge of Hell—Haas-DeScaffaSept.
 5630 Pillars of the Sky—Chandler-Malone (C'Scope).Oct.
 5631 Showdown at Abilene—Mahoney-HyerOct.

1956-57

5701 The Unguarded Moment—Williams-Nader ...Nov.
 5781 The Killers—reissueNov.
 5782 The Sleeping City—reissueNov.
 5702 The Mole People—Agar-PatrickDec.
 5703 Curucu, Beast of the Amazon—
 Bromfield-GarlandDec.
 5704 Everything But the Truth—O'Hara-Forsythe...Dec.
 5705 Written On the Wind—Hudson-BacallJan.
 5706 Four Girls in Town—Nader-Adams (C'Scope).Jan.
 5705 Rock Pretty Baby—Saxon-MineoJan.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

1955-56

517 Goodbye, My Lady—Brennan-De WildeMay 12
 518 The Searchers—Wayne-HunterMay 26
 519 As Long As You're Near Me—foreign cast ..June 9
 522 Dallas—reissueJune 16
 523 Distant Drums—reissueJune 16
 520 The Animal World—documentaryJune 23
 521 Moby Dick—
 Peck-Basehart-Welles (pre-release)June 30
 524 Santiago—Ladd-Podesta-NolanJuly 7
 525 Satellite in the Sky—
 Moore-Maxwell (C'Scope)July 21
 526 Seven Men from Now—Scott-RussellAug. 4

1956-57

601 The Burning Hills—Hunter-Wood (C'Scope) Sept. 1
 4910 The Amazon Trader—John SuttonSept. 8
 602 A Cry in the Night—O'Brien-Wood-Burr....Sept. 15
 603 The Bad Seed—Kelly-McCormackSept. 29
 604 Toward the Unknown—Holden-NolanOct. 20
 605 The Girl He Left Behind—Hunter-Wood ...Nov. 10
 606 Giant—Taylor-Hudson-DeanNov. 24
 607 Baby Doll—Malden-Baker-WallachDec. 29

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

1955-56

8556 Candid Microphone No. 2 (10 m.)July 5
 8860 Fabulous Hollywood—
 Screen Snapshots (10½ m.)July 5
 8809 Ten-Pin Wizards—Sports (8½ m.)July 5
 8615 Woodman Spare That Tree—
 Favorite (reissue) (7½ m.)July 12
 8756 Magoo's Puddle Jumper—
 Mr. Magoo (C'Scope) (7 m.)July 26

1956-57

1951 Cafe Society—
 Savalcade of B'way (11 m.) (reissue) ...Sept. 6
 1601 Leave Us Chase It—
 Favorite (reissue) (6½ m.)Sept. 6
 1751 Trail Blazer Magoo—
 Mr. Magoo (C'Scope) (6 m.)Sept. 13
 1551 Candid Microphone No. 3—
 (reissue) (10½ m.)Sept. 20
 1602 Topsy Turkey—Favorite (reissue) (6½ m.) Oct. 4
 1752 Magoo's Problem Child—
 Mr. Magoo (C'Scope) (6 m.)Oct. 18
 1801 Asphalt Playground—Sports (10 m.)Oct. 25
 1603 Silent Tweetment—
 Favorite (reissue) (6½ m.)Nov. 1
 1952 Blue Angel—
 Cavalcade of B'way (reissue) (10½ m.) .Nov. 8
 1604 Co-Coo Bird Dog—
 Favorite (reissue) (6 m.)Nov. 15
 1802 Midget Musclemen—SportsNov. 29
 1552 Candid Microphone No. 4—
 (reissue) (11 m.)Dec. 6
 1605 Concerto in B-Flat Minor—
 Favorite (reissue) (8 m.)Dec. 13
 1851 Hollywood Stars At a Party—
 Screen SnapshotsDec. 15
 1953 Village Barn—
 Cavalcade of B'way (reissue) (10½ m.) .Dec. 20
 1803 Tee Topnotchers—SportsDec. 27
 1753 Meet Mother Magoo—
 Mr. Magoo (C'Scope)Dec. 27

Columbia—Two Reels

1401 Hot Stuff—Three Stooges (16 m.)Sept. 6
 1421 Clunked in the Clunk—
 Favorite (reissue) (16 m.)Sept. 20
 1402 Scheming Schemers—3 StoogesOct. 4
 1431 Scooper Dooper—Favorite (reissue) (18 m.) .Oct. 11
 1422 When the Wife's Away—
 Favorite (reissue) (17 m.)Oct. 18
 1403 Commotion On the Ocean—
 3 Stooges (17 m.)Nov. 8
 1432 Jiggers My Wife—
 Shemp Howard (reissue) (18 m.)Nov. 15
 1120 Hop Harrigan—serial (reissue) (15 ep.) ..Nov. 17
 1475 Pardon My Nightshirt—
 Andy Clyde (16½ m.)Nov. 22
 1423 She Took a Powder—
 Vera Vague (reissue) (16½ m.)Dec. 12
 1433 The Sheepish Wolf—
 Harry Von Zell (reissue) (17½ m.)Dec. 20

Metro-Goldwyn-Mayer—One Reel

C-831 Muscle Beach Tom—
 C'Scope Cartoon (7 m.)Sept. 7
 C-832 Millionaire Droopy—
 C'Scope Cartoon (7 m.)Sept. 21
 W-861 Polka Dot Puss—Cartoon (reissue) (8 m.) Sept. 28
 W-862 The Bear and the Bean—
 Cartoon (reissue) (7 m.)Oct. 5
 C-833 Downbeat Bear—C'Scope Cartoon (7 m.) .Oct. 12
 W-863 Heavenly Puss—Cartoon (reissue) (8 m.) Oct. 26
 W-864 Bad Luck Blackie—
 Cartoon (reissue) (7 m.)Nov. 9
 C-834 Blue Cat Blues—C'Scope Cartoon (7 m.) .Nov. 16
 W-865 Cueball Cat—Cartoon (reissue) (7 m.) ...Nov. 30
 W-866 Senor Droopy—Cartoon (reissue) (8 m.) .Dec. 7
 C-835 Barbecue Brawl—C'Scope Cartoon (7 m.) .Dec. 14
 W-867 Little Rural Riding Hood—
 Cartoon (reissue) (6 m.)Dec. 28
 W-868 The Cat and the Mermouse—
 Cartoon (reissue) (8 m.)Jan. 4
 W-869 The Cuckoo Clock—
 Cartoon (reissue) (7 m.)Jan. 18
 C-836 Cat's Meow—C'Scope Cartoon (7 m.) ...Jan. 25

Metro-Goldwyn-Mayer—Three Reels

A-801 The Battle of Gettysburg—
 C'Scope Special (30 m.)Oct. 5

Paramount—One Reel

1955-56

V15-1 Bing Presents Oreste—Special (10 m.)...July 1
 E15-7 Assault and Flattery—Popeye (6 m.)....July 6
 P15-6 Pedro & Lorenzo—Noveltoon (6 m.)....July 13
 V15-3 VistaVision Visits Gibraltar—
 Special (10 m.)Aug. 3
 E15-8 Insect to Injury—Popeye (6 m.)Aug. 10
 H15-4 Mousetro Herman—
 Herman & Katnip (6 m.)Aug. 10
 B15-6 Line of Screamage—Casper (6 m.)....Aug 17
 M15-6 Herman Hickman's Football Review—
 Topper (10 m.)Aug. 24

1956-57

S16-1 Mice Meeting You—Cartoon (7 m.)....Sept. 21
 S16-2 Sock-a-Bye Kitty—Cartoon (7 m.)Sept. 21
 S16-3 Casper's Spree Under the Sea—
 Cartoon (8 m.)Sept. 21
 S16-4 One Quack Mind—Cartoon (7 m.).....Sept. 21
 S16-5 Mice Paradise—Cartoon (7 m.).....Sept. 21
 S16-6 Once Upon a Rhyme—Cartoon (8 m.)...Sept. 21
 S16-7 Hold the Lion Please—Cartoon (7 m.)...Sept. 28
 S16-8 Land of the Lost Watches—
 Cartoon (9 m.)Sept. 28
 S16-9 To Boo or Not To Boo—Cartoon (7 m.) .Sept. 28
 S16-10 As the Crow Lies—Cartoon (6 m.)....Sept. 28
 S16-11 Slip Us Some Redskin—Cartoon (7 m.)..Sept. 28
 S16-12 Boo Scout—Cartoon (8 m.)Sept. 28
 V15-4 VistaVision Visits Austria—
 Special (17 m.)Oct. 5
 E16-1 Parlez Vous Woo—Popeye (6 m.)Oct. 12
 P16-1 Sir Irving and Jeames—Noveltoon (7 m.) .Oct. 19
 B16-1 Fright from Wrong—Casper (6 m.)Nov. 2
 E16-2 I Don't Scare—Popeye (6 m.)Nov. 16
 H16-1 Hide and Peak—Herman & Katnip (6 m.) Dec. 7
 E16-3 A Haul in One—Popeye (6 m.)Dec. 14
 P16-2 Lion in the Roar—Noveltoon (6 m.) ...Dec. 21

(Ed. Note: All shorts in the above S16 series are reissues.)

RKO—One Reel 1955-56

74301	Aqua Babes—Sportscope (9 m.)	Aug. 3
74101	The Hockey Champ— Disney (reissue) (7 m.)	Aug. 3
74102	Pluto at the Zoo— Disney (reissue) (8 m.)	Aug. 24
74302	Ice Climbers—Sportscope (8 m.)	Aug. 31
74103	Donald's Tire Trouble— Disney (reissue) (7 m.)	Sept. 14
74201	The Dikes—Screenliner (10 m.)	Sept. 14
74303	Canoeman's Holiday—Sportscope (8 m.)	Sept. 28
74104	The Purloined Pup— Disney (reissue) (7 m.)	Oct. 5
74202	The Lonely Guardian—Screenliner (11 m.)	Oct. 12
74105	Billposters—Disney (reissue) (8 m.)	Oct. 26
74304	Big Blue Goose—Sportscope (8 m.)	Oct. 26
74203	Struggle in the North— Screenliner (10 m.)	Nov. 9
74106	Pluto's Playmate—Disney (reissue) (8 m.)	Nov. 16
74107	Donald's Snow Fight— Disney (reissue) (7 m.)	Dec. 7

RKO—Two Reels

73101	Alert Today—Alive Tomorrow— Special (15½ m.)	Sept. 7
73102	Born to Fight—Special (15 m.)	Oct. 12
73103	Alaska Lifeboat—Special (21 m.)	Nov. 16
73001	World in a Marsh— Wildlife Album (22 m.)	Nov. 23

Republic—Two Reels

5681	King of the Rocket Men— Serial (reissue) (12 ep.)	July 16
5682	Federal Operator No. 99— Serial (reissue) (12 ep.)	Oct. 15

Twentieth Century-Fox—One Reel

5607-7	The Lyin' Lion—Terrytoon (reissue) (7 m.)	July
5638-2	Good Deed Daly in Cloak and Stagger— Terrytoon (C'Scope) (7 m.)	Aug.
5608-5	Paint Pot Symphony— Terrytoon (reissue) (7 m.)	Aug.
5609-3	The Kitten Sitter— Terrytoon (reissue) (7 m.)	Sept.
5610-1	Flying Cups & Saucers— Terrytoon (reissue) (7 m.)	Oct.
5611-9	One Note Tony—Terrytoon (reissue) (7 m.)	Nov.
5612-7	Mystery in the Moonlight— Terrytoon (reissue) (7 m.)	Dec.

Twentieth Century-Fox—C'Scope Reels

7609-1	The Dark Wave—C'Scope (23 m.)	June
7604-2	Pigskin Peewees—C'Scope (9 m.)	July
7606-7	Honeymoon Paradise—C'Scope (9 m.)	Aug.

Universal—One Reel

1955-56

2677	On the Boardwalk—Color Parade (9 m.)	Aug. 6
2696	Screwball Sports—Variety View (9 m.)	Aug. 20
2623	Hearts and Flowers—Cartune (7 m.)	Aug. 27
2620	The Talking Dog—Cartune (7 m.)	Sept. 24
2697	Brooklyn Goes to San Francisco— Variety View (9 m.)	Sept. 24
2621	Calling All Cuckoos—Cartune (7 m.)	Oct. 22
2622	Niagara Fools—Cartune (7 m.)	Nov. 19
2623	Hearts and Flowers—Cartune (7 m.)	Nov. 19

1956-57

3611	Woodpecker Meets Davy Crockett— Cartune (7 m.)	Nov.
3612	Fowled Up Party—Cartune (7 m.)	Nov.
3613	Red Riding Hoodlum—Cartune (7 m.)	Nov.

Universal—Two Reels

2660	Bright & Breezy—Musical (16 m.)	Aug. 26
2661	Mr. Black Magic—Musical (16 m.)	Sept. 24

Vitaphone—One Reel

1955-56

3312	Little Orphan Airedale— Blue Ribbon (reissue) (7 m.)	Aug. 4
3721	Rocket By Baby—Looney Tune (7 m.)	Aug. 4
3313	Daffy Dilly—Blue Ribbon (reissue) (7 m.)	Aug. 18
3607	Animals and Kids—Special (9 m.)	Aug. 18
3722	Raw! Raw! Rooster—Looney Tune (7 m.)	Aug. 25

3730	Half-Fare Hare—Bugs Bunny (7 m.)	Aug. 18
3224	Viva Cuba—Anamorphic special (9 m.)	Aug. 25

1956-57

4701	Slap Hoppy Mouse—Merrie Melody (7 m.)	Sept. 1
4301	Mouse Mazurka— Hit Parade (reissue) (7 m.)	Sept. 15
4723	A Star is Bored—Bugs Bunny (7 m.)	Sept. 15
4501	Crossroads of the World—Scope Gem	Sept. 22
4702	Deduce, You Say!—Merrie Melody (7 m.)	Sept. 29
4703	Yankee Dood It—Merrie Melody (7 m.)	Oct. 13
4302	Paying the Piper— Hit Parade (reissue) (7 m.)	Oct. 20
4401	Playtime Pals—Special	Oct. 27
4724	Wideo Wabbit—Bugs Bunny (7 m.)	Oct. 27
4502	Magic in the Sun—Scope Gem	Nov. 3
4704	There They Go—Go— Merrie Melody (7 m.)	Nov. 10
4303	Daffy's Duck Hunt— Hit Parade (reissue) (7 m.)	Nov. 17
4705	Two Crows from Tacos— Merrie Melody (7 m.)	Nov. 24
4304	Henhouse Henny— Hit Parade (reissue) (7 m.)	Dec. 1
4706	The Honey-Mousers—Merrie Melody (7 m.)	Dec. 8
4725	To Hare is Human—Bugs Bunny (7 m.)	Dec. 15
4707	The Three Little Bops— Merrie Melody (7 m.)	Jan. 5
4708	Tweet oo—Merrie Melody (7 m.)	Jan. 12
4306	For Scent-imental Reasons— Hit Parade (reissue) (7 m.)	Jan. 19
4709	Scrambled Aches—Merrie Melody (7 m.)	Jan. 26
4305	Swallow the Leader— Hit Parade (reissue) (7 m.)	Feb. 2
4726	Ali Baba Bunny—Bugs Bunny (7 m.)	Feb. 9
4710	Go Fly a Kit—Merrie Melody (7 m.)	Feb. 16
4402	I'll Be Doggoned—Special	Feb. 16
4711	Tweety and the Beanstalk— Merrie Melody (7 m.)	Feb. 23

Vitaphone—Two Reels

1955-56

3106	Through the Camera's Eye— Featurette (18 m.)	Aug. 11
3009	Miracle in the Caribbean—Special (17 m.)	Aug. 25

1956-57

4001	East is East—Special	Sept. 8
4101	South of the Himalyas—Scope Gem	Oct. 6
4002	Howdy Partner—Special (Formerly "All for Fun")	Dec. 22
4102	The Legend of El Dorado—Scope Gem	Dec. 29

NEWSWEEKLY NEW YORK

RELEASE DATES

News of the Day

225	Mon. (O)	..Nov. 19
226	Wed. (E)	..Nov. 21
227	Mon. (O)	..Nov. 26
228	Wed. (E)	..Nov. 28
229	Mon. (O)	..Dec. 3
230	Wed. (E)	..Dec. 5
231	Mon. (O)	..Dec. 10
232	Wed. (E)	..Dec. 12
233	Mon. (O)	..Dec. 17
234	Wed. (E)	..Dec. 19
235	Mon. (O)	..Dec. 24
236	Wed. (E)	..Dec. 26
237	Mon. (O)	..Dec. 31
238	Wed. (E)	..Jan. 2
239	Mon. (O)	..Jan. 7
240	Wed. (E)	..Jan. 9

Fox Movietone

95	Friday (O)	..Nov. 16
96	Tues. (E)	..Nov. 20
97	Friday (O)	..Nov. 23
98	Tues. (E)	..Nov. 27
99	Friday (O)	..Nov. 30
100	Tues. (E)	..Dec. 4
101	Friday (O)	..Dec. 7
102	Tues. (E)	..Dec. 11
103	Friday (O)	..Dec. 14
104	Tues. (E)	..Dec. 18

1957

1	Friday (O)	..Dec. 21
2	Tues. (E)	..Dec. 25
3	Friday (O)	..Dec. 28
4	Tues. (E)	..Jan. 1
5	Friday (O)	..Jan. 4

Paramount News

28	Sat. (E)	..Nov. 17
29	Wed. (O)	..Nov. 21
30	Sat. (E)	..Nov. 24
31	Wed. (O)	..Nov. 28
32	Sat. (E)	..Dec. 1
33	Wed. (O)	..Dec. 5
34	Sat. (E)	..Dec. 8
35	Wed. (O)	..Dec. 12
36	Sat. (E)	..Dec. 15
37	Wed. (O)	..Dec. 19
38	Sat. (E)	..Dec. 22
39	Wed. (O)	..Dec. 26
40	Sat. (E)	..Dec. 29
41	Wed. (O)	..Jan. 2
42	Sat. (E)	..Jan. 5

Universal News

92	Thurs. (E)	..Nov. 15
93	Tues. (O)	..Nov. 20
94	Thurs. (E)	..Nov. 22
95	Tues. (O)	..Nov. 27
96	Thurs. (E)	..Nov. 29
97	Tues. (O)	..Dec. 4
98	Thurs. (E)	..Dec. 6
99	Tues. (O)	..Dec. 11
100	Thurs. (E)	..Dec. 13
101	Tues. (O)	..Dec. 18
102	Thurs. (E)	..Dec. 20
103	Tues. (O)	..Dec. 25
104	Thurs. (E)	..Dec. 27
105	Tues. (O)	..Jan. 1
106	Thurs. (E)	..Jan. 3

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Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

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No. 47

NEEDED: COMPLIANCE . . . not "Truth Squads"

In the current issue of *Advertising Age*, Clyde Bedell, a consultant in creative advertising and advertising training, takes a strong blast at film advertising and has this to say, in part:

"Movie advertising is the slippery eel and corner-cutter of top rank in advertising.

"I have never seen movie ads created. But I think, mostly, it goes something like this:

"They shut an ad writer (?) up in a cubicle of some kind with a bottle of absinthe and a bag of colored crayons and a stack of 'feelthy pictures' from Paris. He has of course seen the movie he is about to advertise.

"The ad (?) creator drinks absinthe and looks at the feelthy pictures, until he becomes emotionally upset and unstable.

"He then seizes some colored pencils and begins to sketch suggestive pictures, somewhat akin to something in the movie—but hopped up. It apparently wouldn't occur to him to be just plain honest. If his nails have not been clipped recently by some restraining outfit, maybe he writes a few suggestive words, too."

Quoting the above paragraphs and taking exception, our colleague, Chester B. Bahn, editor of *The Film Daily*, states that it "constitutes a gross libel upon the motion picture advertising profession," and expresses the fear that publication of the Bedell canard in a respected trade paper like *Advertising Age* "may well cause many outside to give it unwarranted weight." To prevent the industry's detractors from "freely employing" Bedell's "unhappy generalization," Bahn suggests the creation by the motion picture industry of "truth squads," such as were used by the Republicans in the recent Presidential campaign to combat immediately charges made against their party by the Democrats.

We'll go along with Chester Bahn on the importance of the industry creating "truth squads" to challenge and combat its detractors, but we cannot agree that they should be used to answer the current attacks against film advertising, for there can be no question that the industry, or to pinpoint it more accurately, the film companies, are guilty as charged—too many of the ads designed by their advertising departments during the past year have been lurid, suggestive and downright misleading.

Mr. Bedell, of course, waxed facetious to make his point, and no one will be silly enough to take seriously what he said, but behind his facetiousness is a justifiable condemnation of the deceptiveness and luridness resorted to in movie ads, frequently on pictures that are in themselves without objection.

The antagonism against movie advertising is steadily gaining momentum, and the intensity of the attacks are bound to increase as long as the producer-distributors continue to flaunt and ignore the principles and regulations of the Advertising Code, which they themselves voluntarily adopted and to which they have pledged compliance "without reservation." But as pointed out in these columns many times, these rules are violated consistently in ads that have been approved by the Advertising Code Administration of the Motion Picture Association of America.

The MPAA cannot disclaim responsibility for approving ads that violate the high principles of its own Advertising Code, and until it takes a firm stand and rejects ads that are not in strict accordance with the Code, "truth squads" will be of no value in combatting those who attack our advertising, for those who condemn it will be on solid ground.

ALLIED AND THE CLINICAL METHOD

In a contribution to the program of National Allied's annual convention, which will be held in Dallas on November 27-28-29, Abram F. Myers, the organization's board chairman and general counsel, had this to say on the manner in which Allied conducts its conventions so that those attending may have ample opportunity to fully discuss subjects that are of particular interest to them and at the same time obtain the views of other exhibitors on these same subjects:

"Formerly at Allied's National Conventions all topics were scheduled for open discussion at the regular business sessions. Sometimes there was a closed session 'for exhibitors only' but these included all delegates of all classes. This method resulted in a great deal of talk from the platform and very little from the floor. The reasons are plain. There was no preliminary 'warm up' and many persons were reluctant to be the first to speak. Many exhibitors were unaccustomed to speaking formally in large gatherings. Others were naturally shy. Yet without hearing the complaints, experiences and suggestions of the assembled exhibitors, the main benefits to be derived from a convention were lost.

"At the Pittsburgh Convention in 1950 it was decided to divide the delegates according to size of their towns (using the Caravan classification as the base) and have them meet separately for informal discussions of their particular problems. It was an instantaneous hit. Those who planned the Convention were criticized because too many items were included in the program for the regular business sessions and not enough time was allowed for the group meetings. Allied has been happy in its choice of names and slogans and when someone came up with the word 'clinic,' it was promptly adopted for these informal meetings. It is one of the most used words in the business today and the clinics are featured at all Allied regional and national conventions.

"Of course, the word was not used in a strict medical sense but rather to denote an institution 'in which concrete cases or problems of a special type are studied and expert advice is given.' Later, as the business declined, there was a tendency to stress the medical connotations of the word but Allied leaders refused to recognize the motion picture business as a bedridden patient. Actually, the film clinics, while paying strict attention to business, are cheerful, confident gatherings of capable, experienced men seeking ways and means for making this a better business for themselves and for all who are engaged in or dependent upon it for a livelihood.

"Film continues to be the exhibitors' main problem and it is inevitable that the meetings should become known as 'film clinics.' Until the shortage is eased and terms become more bearable, this restrictive name doubtless will be used. Nevertheless, the clinics must not be limited in scope to any one subject. Operational problems of all kinds and showmanship with all the details which that word comprehends should be dealt with in the clinics. If any exhibitor has hit upon a device for making his theatre more attractive and comfortable, or has found a way for improving the presentation of his pictures, or has learned a trick or two about holding juvenile roughnecks in check, or has any new ideas for stimulating theatre attendance, let him share it with his fellow exhibitors. The example he sets will inspire others to share their ideas and discoveries and all will profit from the exchange.

"The regular business sessions are programmed in advance and usually run smoothly. But here again there is real need for widespread audience participation. This year

(Continued on back page)

"Rock, Pretty Baby" with Sal Mineo, John Saxon and Luana Patten

(Univ.-Int'l, January; time, 89 min.)

The prime asset of "Rock, Pretty Baby" is the fact that it is loaded with rock-and-roll tunes and should, therefore, draw the 'teen-agers if properly exploited. As an entertainment, however, the picture is quite routine and leaves much to be desired. The story is ordinary, and the songs, though played and sung in a loud and bouncy style, are not particularly outstanding and are not of a type that remain in one's mind. As a matter of fact, unless one is really a rock-and-roll enthusiast, its story about the trials and tribulations of an 18-year-old boy who wants to become a band leader, despite parental opposition, and about his romantic problems with a girl his own age, probably will prove to be wearisome and tedious. In fairness to the youthful players it should be said that they play their parts with exuberance and skill, but it is a case of their performances being superior to their material:—

John Saxon, leader of a high school rock-and-roll band, is crushed when Ed Platt, his father, refuses to advance him money for an electric guitar. Platt, who wanted Saxon to follow in his footsteps as a doctor, refuses to take seriously the boy's ambition to be a professional musician, but Fay Wray, his mother, encourages him. Saxon obtains the guitar by pawning some medical books given to him by his father, and by borrowing from members of his band, including Sal Mineo, his drummer. While playing at a college fraternity dance, Saxon meets Luana Patten and learns that she is studying arranging. She accepts his invitation to become the arranger for his combo and a romance blossoms between them. Later, the band auditions for a job at a summer camp, but they are turned down because their music is not considered sedate enough. Undaunted, the boys start rehearsing for a rock-and-roll band contest conducted by a local disc jockey. Meanwhile a break develops between Luana and Saxon when she suggests that they date others to make sure of their own love. Brokenhearted, he mopes around for a few days and then decides to give a big party at his home while his folks are away. Everything runs smooth until Luana shows up with another fellow. Jealous, Saxon takes a swing at her escort and starts a free-for-all fight that makes a shambles of the house and damages a next-door neighbor's property. As punishment, Saxon's father makes him pawn his guitar to pay for the neighbor's damages. Saxon becomes morose and loses all interest in the band. Platt, realizing that he may have been too hard on the boy, reclaims the guitar and persuades Luana to make up with him. He then rushes Saxon to the television station in time to join the band for the contest finals. They fail to win, but all looks bright when they are signed up by the summer camp that had previously turned them down.

It was produced by Edmond Chevie, and directed by Richard Bartlett, from a screenplay by Herbert Margolis and William Raynor.

Family.

"Finger of Guilt" with Richard Basehart, Mary Murphy and Constance Cummings

(RKO, October 17; time, 84 min.)

A taut and suspenseful British-made mystery melodrama. Although it is of program quality, it is strong enough entertainment-wise to top a double bill. The intriguing story revolves around the emotional and mental disturbance suffered by an American film producer working in London when he receives a series of compromising letters from a beautiful girl who is unknown to him but who seemingly knows him intimately. What upsets him is the fact that the letters threaten to break up his recent marriage to the studio chief's daughter and to cost him his job, and what plagues him is the fact that little credence is given

to his protestations of innocence because of his unsavory past in affairs of the heart. The screenplay, though somewhat far-fetched, is so well constructed that even the spectator is not sure of his guilt or innocence until the closing sequences, and is kept guessing until that time. The direction and acting are highly competent, with Richard Basehart thoroughly convincing as the harassed producer, and Mary Murphy believable as the beautiful but shrewd young woman who nearly drives him out of his wits. The photography is fine:—

Settled in London and happily married to Faith Brook, daughter of Roger Livesey, head of a large film studio, Basehart makes good progress as a producer and is virtually in charge of the entire studio. Complications arise when he receives a series of compromising letters signed by Mary. He tells both Livesey and Faith about the letters and swears that he had never met the girl. His situation becomes desperate when Mary writes to Faith and gives details of places where she and Basehart had been together. This proves too much for Basehart, and he insists that Faith accompany him to Newcastle to confront Mary. There, Mary, a repertory actress, greets Basehart as if she new him intimately and is entirely convincing in her claim that he had married Faith only to further his career, and that he had promised to continue seeing her secretly. Faith, angered, refuses to believe Basehart's protestations and leaves him. Basehart goes to the local police and charges Mary with an attempt to blackmail him, but after they interview her, they, too, are convinced that she is telling the truth. He then accompanies Mary to a local bar to find out more about her, and when he is unable to break her story he begins to believe that he has unknowingly led a double life. His dejection increases when Faith refuses to see him and Livesey discharges him. Just as he prepares to take his leave from the studio, he notices Mary on the lot, follows her secretly and overhears her demanding a film role from Livesey in accordance with a promise made by Mervyn Johns, Livesey's former right-hand man, who had been displaced by Basehart. In a series of swift-moving events, it comes out that Johns had paid Mary to discredit Basehart so that he could take over again as Livesey's assistant. It ends with Johns and Mary in the hands of the law, and with Faith and Basehart reconciled.

It was produced and directed by Alec Snowden, from a screenplay by Peter Howard.

Adult fare.

"Gun the Man Down" with James Arness

(United Artists, November; time, 78 min.)

A fairly tense program western, centering around a gunman who, after paying his debt to society, sets out to hunt down and wreak vengeance on fellow thieves and his sweetheart, who had deserted him during a bank holdup. Stories based on a vengeance theme are rarely if ever pleasant, and this one is no exception, but its ingredients of hard-riding, gunplay and fistcuffs make for the kind of excitement that should fill the entertainment requirements of the action fans. There is no marquee value in the names of the players, but all handle their assignments in capable fashion. The photography is good:—

James Arness is wounded in a bank holdup executed by Don Megowan, Robert Wilke and himself, but manages to accompany them back to their cabin hideout, where Angie Dickinson, his sweetheart, awaited them. With a posse hot on their heels, and with Arness having lost too much blood to be moved, Wilke and Megowan decide to abandon him and force the protesting Angie to ride off with them. Arness is captured by the posse and, after serving one year in jail, sets out to avenge himself on his former pals, as well as Angie, believing that she, too, had deliberately abandoned him. He tracks them to a small frontier town, where Wilke now operated a saloon, aided by Megowan and

Angie, who had reluctantly become his woman. Arness first meets up with Megowan and gives him a sound beating. Emile Meyer, the town's sheriff, makes it clear to Arness that he will not stand for lawlessness but he takes no action when Arness proves that Megowan had stolen his horse. Wilke, convinced that Arness is bent on revenge, hires Michael Emmet, a gunslinger, to kill him. Angie visits Arness and warns him, but he treats her with disdain. Forewarned, however, Arness outdraws Emmet when they meet. The sheriff again takes no action against Arness since he killed Emmet in self-defense. Wilke and Megowan, accompanied by Angie, flee from town during the night and Arness trails them into the hills. When he catches up with them, Wilke, in utter panic, shoots wildly and his bullets kill Angie and Megowan. He flees once again with Arness in pursuit and is finally trapped in a boxed canyon. Arness gives him a thorough beating and then brings him unconscious to the sheriff. Assured by the sheriff that Wilke will hang for the deaths of Angie and Megowan, Arness rides off to begin a new life.

It was produced by Robert E. Morrison, and directed by Andrew V. McLaglen, from a screenplay by Burt Kennedy, based on a story by Sam C. Freedle.

Adult fare.

"Running Target" with Arthur Franz, Doris Dowling and Richard Reeves

(United Artists, November; time, 83 min.)

This program outdoor melodrama offers exciting action, considerable suspense and fine DeLuxe color photography, but it is handicapped by a story that is so abstract in characterizations and motivations that it leaves the audience too bewildered to fully enjoy it. Centering around the efforts of a small posse to capture four escaped convicts in a chase through the Colorado Rockies, the story misses fire mainly because of the vagueness surrounding the motivations of the principal characters. For example, the sheriff heading the posse is shown as a man who is bitterly opposed to killing—even though he is duty bound to bring back the convicts dead or alive, but just why he reacts that way is never made clear. Even more vague is the characterization of a female member of the posse, an attractive woman who had been held up and mistreated by the convicts, and who seems bent on revenge, but for reasons that are too obscure to be understood by the audience it turns out that she had fallen in love with the leader of the convicts and is found in his arms when the sheriff finally catches up with him. The acting is good, but the muddled screenplay prevents the players from being dramatically effective. In the picture's favor is the beautiful outdoor scenery:—

As leader of a posse searching for four convicts who had escaped into the Colorado Rockies, sheriff Arthur Franz does not relish his job, for his duties called for him to bring back the escapees dead or alive while he personally was bitterly opposed to killing. Included in the posse is Franz's antithesis, Richard Reeves, a sadistic fellow who was proud of his marksmanship and of his costly rifle, which had a large telescopic sight. Franz feels nothing but contempt for Reeves when he spots and kills one of the convicts with one shot before the man has a chance to surrender. Another member of the posse is Doris Dowling, a gas station owner who had been held up and mistreated by the convicts. In the course of events, two of the three remaining convicts are captured alive, thanks to Franz's control of the trigger-happy Reeves. Franz orders two of his deputies to take the captured men back to town and keeps Reeves and Doris with him to continue the search for Myron Healey, the fourth convict, who had led the prison break. Reeves disagrees with the route taken by Franz to track down Healey and goes off in another direction on his own. That night, while Franz and Doris are asleep, Healey, without food for days, steals into their campsite and helps himself to some

food. Franz notices him, but since he cannot bring himself to shot he pretends to be asleep. On the following morning, they find Healey's tracks and resume the search. Franz and Doris become separated and, some time later, when Franz comes upon Healey, he finds Doris making love to him. Healey draws his gun, but before Franz can do likewise Reeves appears on the scene and shoots Healey dead. Franz, infuriated, expresses his disgust by smashing Reeves' expensive rifle to bits.

It was produced by Jack C. Couffer, and directed by Marvin R. Weinstein, who collaborated on the screenplay with Mr. Couffer and Conrad Hall, basing it on a story by Steve Frazee.

Adult fare.

"Rumble on the Docks" with James Darren, Michael Granger and Laurie Carroll

(Columbia, December; time, 82 min.)

A fairly interesting, if not unusual, mixture of juvenile delinquency and gangsterism is offered in this melodrama, which should get by as a supporting feature wherever pictures of this kind are acceptable. It will, however, require considerable selling, for no one in the cast means anything at the box-office. Basically, it is the story of a misguided 18-year-old youth who lives in a slum district and who foolishly becomes involved in the machinations of a powerful labor racketeer. Worked into the proceedings are street fights between 'teen-aged gangs, violence between opposing factions of longshoremen, and the hero's troubles with his crippled father, who had long carried on a crusade against the goons who controlled the dock workers. The characterizations are more or less stereotyped, but the performances are competent. On the whole the action is interesting and fairly exciting, if not always pleasant:—

18-year-old James Darren, head of a brawling street gang, is well on his way to becoming a juvenile delinquent even though he shows traits of honesty and has a sense of fair play. Behind the boy's bitterness and violence is the enmity between himself and Edgar Barrier, his father, who had been crippled years previously in a longshoremen's union brawl and who blamed his infirmity on the boy because he had been compelled to become a dock worker to earn a living. Cut off from parental understanding, Darren is susceptible to the flattering interest shown in him by Michael Granger, the smooth but ruthless gangster head of the union, against whom Barrier had long crusaded. Through Darren, Granger hoped to make Barrier quit his attacks. When stevedores opposed to Granger's rule take on a ship-loading contract, Granger sends a gang of his goons down to the docks to interfere with the operation. The goons are vanquished when Tim Carey, Granger's main thug, is beaten to a pulp by Joe Vitale. Darren personally brings the unconscious Carey back to Granger, and when Barrier learns of this he disowns his son and throws him out of the house. Granger gives Darren money to support himself. Several days later, Carey deliberately runs down Vitale with an automobile and kills him. Two youngsters identify Carey as the driver and, to combat their testimony, Granger persuades Darren to testify falsely that he saw the "accident" and that Carey was not the driver. His perjured testimony shocks Laurie Carroll, his neighborhood sweetheart, with whom he had been at the time of crime, and she threatens to refute him in court unless he tells the truth. Conscience-stricken, Darren agrees, but Granger learns of his intentions and sets out to kill him. In a showdown gunfight, in which his father comes to his aid, Darren kills Granger in self-defense and prepares to become a decent member of society.

It was produced by Sam Katzman, and directed by Fred F. Sears, from a screenplay by Lou Morheim and Jack DeWitt, based on the novel by Frank Paley.

Adult fare.

the program will be varied and there will be many subjects upon which the delegates can contribute views and information. If I may be permitted a personal observation, there is one subject which I hope will be discussed boldly. I am tired of seeing the theatres absorb all of television's punches without fighting back. In the past the film companies have discouraged efforts along this line. In recent months we have seen why. The film companies are playing both sides of the street—urging the people to go the theatres to see their new pictures and at the same time to stay home and enjoy their epics of the past on television.

"The broadcasters' and sponsors' advertising has reached a point where the theatres will have to strike back in self-defense. When they advertise the presentation on television of a picture like 'Wizard of Oz,' they in effect tell the people to stay home and enjoy free a better picture than they can see at the theatre for a price. Why cannot the theatres properly remind the public that while the supply of old pictures may seem inexhaustible, the supply of 'classics' will soon be depleted; that the best place to see the best motion pictures is at the theatre, where one fine new picture follows another and where they are presented in proper sequence and proper dimensions without raucous and distracting commercials?

"Those who have worked so hard to stage this convention—Col. Cole, President Shor, Bob Morrell, Jack Kirsch and Wilbur Snaper among others—are hoping for a lively, interesting and truly constructive convention. If there are those who insist on medical metaphors, let them regard the motion picture business as a patient, ill but not mortally so. The sessions will be presided over by experienced, able men—the 'old docs.' But all the rest will be residents or interns who are privileged to speak their minds as to both the diagnosis and the treatment. That in substance is what is meant by Allied's clinical approach to industry problems."

"The Great American Pastime" with Tom Ewell, Anne Francis and Ann Miller

(MGM, December; time, 89 min.)

An intermittently amusing comedy that does not rise above the level of program fare. It will appeal chiefly, though only mildly, to family audiences. Centering around the trials and tribulations experienced by a small-town lawyer when he reluctantly becomes the manager of a Little League baseball team to get closer to his son, the story does have its funny moments here and there because of the troubles he has with parents and clients when the team loses consistently, but on the whole the comedy is pretty feeble. Tom Ewell's characterization as a father and husband is stereotyped, and it is his good handling of the role that gives the picture its meagre laughs, but neither he nor the other principal characters impress one as being real. An effective comedy sequence is the one where Ewell is put in his place by Ann Miller, an attractive young widow, when he mistakenly believes that she is making a play for him. Actually, she had cultivated his friendship to see that her son is given a chance to pitch. The ball games between the youngsters have been staged effectively and offer some chuckles:—

Ewell lets himself be talked into managing the Panthers, a Little League baseball team, in the belief that it will bring him closer to Rudy Lee, his young son. As it turns out, Rudy gets a position on another team. Ewell soon learns that the parents of the boys on his team can be problems, and rather than offend Ann he lets Raymond Winston, her son, pitch. The Panthers play badly, and as they lose games, Ewell loses friends and clients. Meanwhile Anne Francis, his wife, is not too happy over his involvement with the team or his friendship with Ann. Ewell turns to Ann for consolation, but her interest in him is confined solely to her son's activities as a pitcher, whereas Ewell mistakenly believes that she was making eyes at him. She puts him in his place in no uncertain terms. Brought to his senses, Ewell redoubles his efforts to put the Panthers in shape, changes their tactics and wins enough ball games to clinch the League championship. Those who had condemned him now hail him as a hero and approach him to take on a new job as a cub scout leader. At first he demurs, but he soon forgets about all the complications that may ensue and becomes fully committed to the new enterprise.

It was produced by Henry Berman, and directed by Herman Hoffman, from a screenplay by Nathaniel Benchley. Family.

"The Great Man" with Jose Ferrer, Dean Jagger, Keenan Wynn and Julie London

(Univ.-Int'l, February; time, 92 min.)

A fascinating and decidedly different drama is offered in "The Great Man," which is an unflattering but highly interesting behind-the-scenes story of people in radio and television. Thanks to the expert direction, fine acting and exceptionally good dialogue, the action grips one's attention from start to finish in its depiction of the fakery and double-dealing encountered by a news commentator when he is assigned to prepare a memorial program befitting the fame of a top-ranking radio and TV star, known as "America's most beloved humorist," who had met sudden death in a automobile accident. He discovers that the "beloved" star actually had been a ruthless and dishonest character, utterly despised by those closely associated with him, but all sorts of pressures are put on him by the network's officials to retain the myth that the dead man had been a wonderful human being, dedicated to his fellow man and to all that is good and decent. The manner in which he explodes the myth in the interests of his own self-respect and at the same time assures his own future in the broadcasting field, despite the machinations of the top brass, is highly dramatic and satisfying. The characterizations are most impressive, with outstanding performances contributed by Jose Ferrer as the news commentator who prepares the memorial program but finds the lie too much to endure; Keenan Wynn, as the opportunistic radio station manager who uses his intimate knowledge about the dead star as an axe over the network's officials and as a means of keeping Ferrer in line for personal gain; Julie London, as a singer made famous by the Great Man but who had been driven to drink by the sordid personal association he had forced on her to induce her to maintain her success; Ed Wynn, as the eccentric but well-meaning owner of a small-town radio station who received nothing but ingratitude and grief after giving the Great Man his start; and Dean Jagger, as the shrewd president of the network, who plans to build up Ferrer as the dead star's successor under a double-dealing arrangement that would squeeze the unprincipled Keenan Wynn out of the control he sought. The story's treatment is realistic and believable, and it is sprinkled here and there with good touches of humor. There are times when the dialogue is concerned with "trade talk" that might not be fully understood or appreciated by the movie-goers, but this is a minor flaw in a picture that undoubtedly will receive much favorable word-of-mouth advertising.

Briefly, the story has Keenan Wynn masterminding a memorial program dedicated to the Great Man and inducing Jagger to assign the handling of the project to Ferrer. Keenan's plan was to use the memorial show to groom Ferrer as the dead star's successor, and he compels Ferrer to sign a personal contract with him so that he would be cut in on his future earnings. Aided by Joanne Gilbert, his secretary, and Jim Backus, a press agent, Ferrer methodically delves into the Great Man's career and, in talks with different people who had been associated with him, discovers that he had been a ruthless man who took advantage of the people who worked for him and who was ungrateful to those who helped him gain fame. Disillusioned, Ferrer thinks of giving up the assignment but he finds reason to pay an honest tribute when he hears a tape recording in which the Great Man, speaking from a field hospital at a European battlefield, made so fervent a plea for blood donations that the public flocked to the nation's blood banks. Just prior to the broadcast, however, Keenan, warmed by too many highballs, reveals to Ferrer that the plasma appeal was a pure hoax because the Great Man had never been at the field hospital. This revelation, coupled with an attempt by Jagger to involve him in a double-cross against Keenan, so disgusts Ferrer that, at the start of the memorial program, he discards the prepared script and begins to detail to the listening public the true facts about the Great Man. By this action he rids himself and the network of the axe held by Keenan, and at the same time dramatically promulgates his own buildup as a new star.

It was produced by Aaron Rosenberg, and directed by Jose Ferrer, who collaborated on the screenplay with Al Morgan, based on his novel of the same name.

Adult fare.

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THE ALLIED CONVENTION AND BOARD MEETING

Among the important actions taken by National Allied's board of directors, which met at the Statler Hilton Hotel in Dallas for two and one-half days this week, prior to the opening of the organization's national convention on Tuesday, was the appointment of a committee of three to meet with a committee representing COMPO for the purpose of finding ways and means to heal the breach between the two organizations. Both committees will meet on December 10 at Allied's headquarters in Washington, D.C.

The Allied committee, appointed by president Rube Shor, includes Abram F. Myers, Allied's general counsel and board chairman, and Wilbur Snaper and Trueman T. Rembusch, both of whom have served as Allied's representative on the COMPO triumvirate. Members of the COMPO committee include Emanuel Frisch, William C. Gehring and Sam Pinanski.

Another action taken by the board was a decision to make "some sort of appeal" to the film companies in connection with the sale of their feature pictures to television. The companies will be asked to give the exhibitors "fair clearance" of at least five years and possibly ten years before such films are sold to TV. If legally possible, the board is desirous of having such clearance stipulated in film contracts.

The board also took up the possibility of a merger with the Theatre Owners of America and authorized Shor to issue the following statement:

"Prior to discussion of a possible merger between Allied and TOA, the board had approved a policy of cooperating with TOA in matters of common interest concerning which the two organizations hold a similar view.

"Friendly relations between Allied and TOA leaders have existed for some time and the board has authorized explorations looking to an exchange of information and, when mutually agreeable, coordination of action with TOA on particular subjects.

"In the circumstances the board decided that the time was not ripe for any action looking to amalgamation with any other organization. Meanwhile, explorations in search of common ground and experiments with cooperative action will be continued."

Other actions taken by the board included endorsement of the production plans announced recently by American Broadcasting-Paramount Theatres, and of the desire of that circuit to have pre-emptive rights to the pictures it produces, and a pledge of Allied support in the event the circuit makes a plea to the Department of Justice for such pre-emptive rights; adoption of a resolution pledging Allied support in any campaign for complete elimination of the existing Federal tax on admissions; approval of a resolution passed recently by the Independent Theatre Owners of Ohio calling for a greater number of family pictures; and authorization to Shor to appoint a committee to review and explore the status of arbitration, study existing arbitration drafts, and to make recommendations for future action.

In a report filed with the board by Hugh McLachlan, chairman of Allied's Equipment Standardization Committee, it was stated that "It is now very certain that the exhibitors may proceed with modernization or the purchase of equipment without too much fear that new developments will be made that would be impossible for most exhibitors to use."

As to the convention itself, the highlight on the opening day was the keynote address delivered by Roy L. Kalver, president of the Allied Theatre Owners of Indiana, who has been a member of National Allied since its inception and whose remarks, as he put it, constituted "the thinking — I might say the worm's eye view — of a small exhibitor hidden away in a hamlet in northeastern Indiana." Kalver, who hails from Decatur, Indiana, described his "circuit" as consisting of one 850-seat indoor theatre and one 500-car drive-in.

He opened his talk on a note of optimism, predicting that most exhibitors will survive, despite the onslaught of television. He castigated the film companies for selling their backlogs to television and enabling that medium to deliver a "Sunday punch" to exhibition, but he pointed out that the exhibitors, "though a little groggy," are still on their feet. He warned, however, that "we are not going to remain upright very long unless we start fighting back. We have got to start telling the people how much more enjoyable it is to enjoy fine new pictures in the theatre than to see the run of mill television entertainment in the home." He charged that the industry has fallen down badly in promoting theatre attendance, and acknowledged as "good news" the recent interest displayed by the film companies through plans for a wide promotional campaign.

On the subject of buying and selling film, Kalver called for "a return to sanity." "Today," he declared, "this most important facet of our business is marked by complete insanity. Not only is it insane, but likewise illegal and immoral. It is illegal because every day contracts are being signed that both parties know at that time will not be fulfilled as written. Oral agreements for 'looks' and 'reviews' convert what purports to be a legal document into a bone of contention. It is immoral because to demand confiscatory terms from an exhibitor, with the knowledge that he is wholly unable to pay same, is equivalent to and no less reprehensible than the actions of a thief in burgling the box-office. It is inevitable that righteousness and decency must eventually triumph. Otherwise this great industry, as we now know it, will completely disintegrate. The most reasonable solution, and one for which our Indiana unit has been fighting, will be the return of autonomy to branch managers, so they will be cloaked with authority to make deals based on their customers' ability to pay. I feel that when these managers are elevated from the present 'office-boy' status and restored to the dignity which they once enjoyed, this action will go far in resolving our present chaotic condition."

(Continued on back page)

"A Woman's Devotion" with Ralph Meeker, Janice Rule and Paul Henreid

(*Republic, Nov. 9; time, 88 min.*)

Although photographed against picturesque Acapulco, Mexico, backgrounds, which are enhanced by very good Trucolor photography, "A Woman's Devotion" shapes up as no more than a moderately interesting murder mystery melodrama of program grade. The pivotal character in the story is an American war hero who suffers recurrences of battle shock and who presumably murders two women while he is mentally unbalanced. The less than adequate screenplay never makes clear if he had actually committed the murders, not even after he himself is killed by the police when he goes berserk. The story's title stems from the efforts of the hero's wife to protect him from the police, despite his apparent guilt. The pace is somewhat slow and heavy, and the plot is developed so sketchily that one's interest wanders from the screen. Neither the direction nor the acting are impressive:—

Vacationing in Acapulco with Janice Rule, his bride of six months, Ralph Meeker, a painter and World War II hero, finds himself suspected of murdering a Mexican waitress, whom he had met in a bar and who had posed for him in her home. Questioned by Paul Henreid, a police captain, Meeker admits being with the woman but denies that he had killed her. Janice angrily defends him to Henreid but she becomes concerned when Yerye Beirute, the murdered woman's husband, acting through Rosenda Monteros, his young mistress, tries to blackmail her with incriminating sketches made of his wife by Meeker. Later, Janice suspects the worst when she learns that Meeker suffered recurrences of battle shock, after which he could not remember what he had done. Urged by Janice, Meeker goes to Beirute to recover the sketches and finds him in a drunken stupor. He pays Rosenda for the drawings and reacts violently when she makes a play for him. On the following morning, Rosenda is found murdered, and Beirute, though innocent, is charged with her death as well as that of his wife. Henreid, now convinced that Meeker is innocent, gives him permission to leave the country with Janice. At the airport, however, the roar of plane engines affects Meeker and he believes that he is back in battle action. He goes berserk and obtains possession of a guard's gun, but he is shot down by the police before he can commit wholesale murder. It ends with his dying in Janice's arms.

It was produced by John Bash, and directed by Paul Henreid, from a story and screenplay by Robert Hill.

Adult fare.

"The Wild Party" with Anthony Quinn, Carol Ohmart and Jay Robinson

(*United Artists, November; time, 81 min.*)

"The Wild Party" is unique adult film farc, but it is also weird, sordid and decidedly unpleasant. It is a story about a harrowing night of terror experienced by a young couple when they are kidnapped and brutally manhandled by jazz-crazed, jive-talking hoodlums looking for victims with money. The picture no doubt will hold some sort of fascination for those who seek something different in screen enter-

tainment, but what they will see is a disagreeable and distasteful depiction of man's inhumanity toward man, inflicted by mixed-up characters with sick minds and without a spark of human decency. Aside from the fact that the story is displeasing and the characterizations obnoxious, the direction and acting are first-rate. Anthony Quinn is most effective as the leader of the hoodlums, a savage, hulking ex-football hero who still looked upon himself as a "big man" but who had become a human dreg, dependent on his animal strength to exist and satisfy his desires. Impressive characterizations are turned in also by the players who enact his cronies, including Nehemiah Persoff, as a bewildered piano player who fears Quinn but follows him; Jay Robinson, as a foppish sadist who likes to slash his victims with a switchblade knife; and Kathryn Grant, as a young and pretty girl who had been beaten into apathy by Quinn and who finds release only in jive music and in "flying high." Carol Ohmart is good as a society girl who fights off Quinn's brutal advances while he holds her hostage, and Arthur Franz is competent as her courageous boy-friend who absorbs much physical punishment in his futile efforts to defend her. The squalid backgrounds are in keeping with the grim and base mood of the story. The photography is expert, but it is in a low key:—

Desperately in need of money, Quinn and his pals decide to go on the prowl for victims. Robinson strikes up an acquaintance with Carol and Franz in a swank cocktail bar and lures them to a shabby cafe to hear some unusual jive music. Quinn, attracted by Carol's obvious class and breeding, makes a play for her and she in turn is drawn by his animal magnetism, but she decides to leave when his aggressiveness and uncontrolled passion prove repelling. By leading Carol to believe that she had lost her car keys, Quinn and his cronies induce her and Franz to accept a lift in their car, ostensibly to be driven to a cab stand. Instead, Quinn drives them to an abandoned house where he lived and, by making improper advances to Carol, forces Franz to attempt to raise \$4,000 in cash from Paul Stewart, a close friend and nightclub operator. When Franz is unable to obtain the money, Quinn decides to force Carol into marrying him and to eventually make her wealthy family pay for her freedom. Carol agrees to cooperate lest Quinn cripple Franz for life. Quinn dispatches Persoff and Kathryn to send a telegram to Carol's folks over her signature informing them that she is eloping with Quinn. While they are gone, Quinn throws Robinson down an air shaft after discovering that he had made a deal with Franz to doublecross him. Meanwhile Persoff, in love with Kathryn and fed up with Quinn's viciousness, convinces her that they must not let Quinn claim another victim in Carol. She agrees to join him in notifying the police but insists that they drive back to warn Quinn and give him a chance to escape. When Quinn learns what they had done, he starts to strangle Persoff. Kathryn, to save the helpless man, runs down Quinn with the car. Fatally injured, Quinn dies as the police drive up and end the night of terror.

It was produced by Sidney Harmon, and directed by Harry Horner, from a story and screenplay by John McPartland.

Strictly adult fare.

"Secrets of Life"

(Buena Vista, November 15; time, 75 min.)

"Secrets of Life" has the same fascinating quality and appeal of the other True-Life Adventure pictures presented by Walt Disney and should give thorough satisfaction to those who enjoyed the previous efforts. Photographed in color with prints by Technicolor, the film is at once an enchanting and informative entertainment as the camera, through use of magnifying lenses and so-called "time-lapse" photography, vividly inspects the magic of a great variety of plant life, the wondrous world of insects, and the odd assortment of fish and other creatures that live in the sea. In training the cameras on these small but mighty things of land and sea, the film's central theme deals with a problem common to all—that of reproduction and survival. And just how this is done is nothing short of amazing.

Through the technique of the time-lapse photography, one is shown how plants bud and flower, the incredible manner in which pollinization is accomplished, and the strange ways in which nature plants her seeds, some of which burrow into the ground like insects. Particularly absorbing are the scenes that reveal in minute detail the life and activities of bees. Included are shots of how queen bees are created, how the bees gather and store pollen, how they build their city of wax and how they protect it against a forest fire. Equally revealing and absorbing are the shots of the ants, showing their talent for tunneling, their food-gathering activities and their battles with their enemies. Highly interesting, too, are the scenes dealing with many odd forms of marine life, including, among many others, shots of microscopic life inside a drop of water; the mating ritual of the stickleback fish; an amazing underwater air-bubble castle built by a diving spider; and the fabulous marksmanship of the archer fish.

Like the previous True-Life pictures, this one is enhanced by superb background music, first-rate editing and fine narration.

It was produced by Ben Sharpsteen and written and directed by James Algar.

Excellent for the entire family.

WISE WORDS FROM INDIANA

Under the heading "It Is Not a Hopeless Fight," the November 21 issue of *Theatre Facts*, service bulletin of the Allied Theatre Owners of Indiana, had these words of sound advice for its membership:

"Perhaps exhibitors have listened so much to talk about why they are in a near impossible bargaining position in dealing for film that they have lost all courage to resist any inequitable deal. But it is not a hopeless fight and any exhibitor still has some pretty good punches left if he has the heart to use them.

"He is told that Indiana is a 2% territory and that if every theatre owner in the State passed the picture the film company would still secure 98% of their normal revenue. Not so for two reasons. First, it is unreasonable to believe that exhibitors in any other exchange area are going down the line for such a deal. The distributor is undoubtedly losing a proportionate amount of liquidation in all territories. Second, Indianapolis may only account for 2% return in the mind of the company stockholders but it is a

higher percentage for the division manager and it is 100% for the branch manager. A man who has the total responsibility for this exchange area is going to find little satisfaction that his sales failure is of so little consequence in the overall picture. He would prefer to have his 2% completely sold and have the other 98% come up short than vice-versa. He is told that with the shortage of product every exhibitor needs every good picture released. Not quite so. More and more exhibitors are finding that by resourceful booking they are coming up with combinations of older pictures or cheaper pictures that, sold right, outgross the 'big ones'."

The comments made in *Theatre Facts* on "The Benefit of a 'No Review' Policy" also should be of interest to all exhibitors. This is what the article had to say:

"Every ill wind is supposed to blow some good, and we are not so sure that this adage is not also true in regard to Metro's 'no look' policy. For years this bulletin has urged members to make greater effort to secure the right 'going in' deal and not depend on 'coming out' terms. One reason for this was that on the review the exhibitor was dependent for a reasonable profit—or any profit at all—upon the benevolence of the film company. And it never seemed a very satisfactory circumstances for any exhibitor to have the prosperity of his business and the protection of his investment dependent upon the tolerance and philanthropy of a film company—even a friendly one.

"But, most important, the adjustment policy seemed a scheme to secure ever higher and higher rentals. Beyond a certain point even the film companies must have felt that it was ridiculous to ask for higher percentages and so they changed their strategy to no adjustments. The refusal to alter contracts after playdate is a plan to consolidate the gains made in rental terms. After this has been accomplished the next step will be new highs with a promise to review, then secure the 'paper' gains by refusing to review, then advance to further unprecedented high terms.

"Adjustments and side agreements have also been a divide and conquer technique in the battle for a bigger share of the boxoffice dollar. The most stubborn or the most powerful exhibitors were encouraged to go along on 'policy' deals by a promise of later contract alteration. These contracts then became the lever to secure comparable contract terms in smaller situations but some place down the line the adjustments would neither be promised nor made. Working from the bottom up, as more and more exhibitors became resigned to these high percentage deals the door on adjustments became closed to still other exhibitors. Now the biggest revenue situations are being denied review on some product.

"It is late in the battle to turn the tide, but if every exhibitor would begin to sign high percentage deals only on pictures that he felt reasonably sure he could come out on at contract terms, then 40% and 50% pictures would no longer be commonplace.

"If the no-review policy on a few pictures has made enough exhibitors determined to buy right to begin with we may see a reversal in the tide to higher and higher percentages—and that will be the great good blown up by this ill wind of no adjustment after playdate."

Elsewhere in his address Kalver spoke significantly on such subjects as the Senate Small Business Committee's admonition to the producer-distributors regarding their "very real obligation to the independent exhibitors"; the refusal of the company presidents to meet with exhibitor leaders in a top-level conference; the foolhardy policy followed by the companies in selling their libraries to TV; the need for more family-type films; the benefits to be derived if clearance will be shortened between the different runs so that more theatres could profit from the early impact of the national advertising and publicity accorded a particular picture when it is put into release; and the need for a re-examination of the advertising of our product because the public no longer believes movie advertisements. Limited space, however, does not permit a more detailed report of his illuminating remarks.

The deliberations of the convention in the closing days, and the anticipated reports from Allied's Emergency Defense Committee and the film clinics, will be treated with in next week's issue.

LEADING WITH HIS CHIN

Taylor M. Mills, public relations director of the Motion Picture Association of America, has sent a strong letter of protest to S. R. Bernstein, editor of *Advertising Age*, taking exception to Clyde Bedell's blast at film advertising in the November 12 issue of that publication. (Mr. Bedell's remarks were treated editorially in last week's issue of HARRISON'S REPORTS.)

Stating that Bedell "has struck a low blow at his associates in the advertising profession," Mills, after defending "the advertising directors and their able staffs who prepare the motion picture advertising appearing daily in the leading magazines and newspapers of our country," had this to say, in part:

"Although you indicate, Mr. Bernstein, that 'opinions expressed here (in the feature section) are those of the writers and not necessarily of *Advertising Age*,' it is difficult to conceive how a leading advertising trade paper can so easily divest itself of all responsibility for this vitriolic and untruthful reporting. In all fairness, I believe that you or one of your able reporters should contact the directors of advertising of the major producing companies, all readily accessible in New York City. You have a moral obligation to get a true and honest picture of how motion picture advertising is conceived and developed.

"You must know that motion picture advertising, unlike advertising for any other mass media, must be passed by the Motion Picture Advertising Code Administration. This is not a rubber stamp review but a careful analysis of every piece of advertising material. It is not approved unless it meets the requirements of the Advertising Code, administered by a sincere and able gentleman, Gordon S. White, and perhaps it might be worthwhile for your reporter to talk with Mr. White.

"No other industry, to my knowledge, voluntarily submits its advertising and publicity to this kind of review.

"We can write off Clyde Bedell, but we do not feel that a responsible publication like *Advertising Age* should be a party to this distorted condemnation of an entire segment of the advertising profession. We look to you, Mr. Bernstein, to set the record straight."

In the opinion of this paper, Taylor Mills should get down on his knees and pray that Mr. Bernstein will not accept his invitation to assign an able reporter to check into motion picture advertisements, particularly in connection with their meeting the requirements of the Advertising Code and their approval by the Advertising Code Administration, for if such a task is undertaken by a competent reporter and he probes deeply into the matter, he will discover, much to the MPAA's embarrassment, the extent to which the film companies and the Advertising Code Administration are blatantly flaunting the principles and regu-

lations of the Advertising Code. Moreover, the reporter will then be in a position to expose the Advertising Code for the farce it has become, and such an expose will give those who have been condemning movie ads fresh ammunition with which to increase their attacks.

As pointed out in several of our recent editorials, deceptive and lurid movie ads have been criticized severely throughout the country by responsible writers in both the daily newspapers and the religious press. Only last week, at the annual meeting of the Catholic Bishops of the United States, Bishop William A. Scully, of Albany, chairman of the Episcopal Committee on Motion Pictures, issued a report citing "moral retrogression" in motion picture advertising and stated that the exploitation of many films, "through lurid and salacious details, incite the baser nature of man and are alien to his rational nature as a child of God."

Bishop Scully declared also that "this grievous violation of decency and obvious dishonesty through misrepresentation (already noted by trade and secular journalists) calls for immediate remedy by the motion picture industry, lest our films here and abroad be characterized as a complete glamorization and deification of the flesh."

We feel sure that Mr. Mills, as public director of the MPAA, must have been aware of the condemnation of movie ads as expressed by Bishop Scully and others when he wrote his letter to Mr. Bernstein; nevertheless, he stated that the Advertising Code Administration makes "a careful analysis of every piece of advertising material" and that "it is not approved unless it meets the requirements of the Advertising Code." So that you may have a better idea of how Mills led with his chin, let us take a look at the opening paragraphs of the official text of the Code, which the producer-distributor members of the MPAA voluntarily adopted in 1930. It reads as follows:

"The purpose of the Advertising Code is to apply to motion picture advertising, publicity and exploitation, within their range, the high principles which the Production Code applies to the content of motion pictures.

"The provisions of the Advertising Code shall apply to pressbooks, newspaper, magazine and trade paper advertising, publicity material, posters, lobby displays and all other outdoor displays, novelty distribution, radio copy and every form of motion picture exploitation.

"We urge all motion picture producers, distributors, and exhibitors, and their advertising agents, whether affiliated with the undersigned or not, to adhere to these principles; and for ourselves, we pledge compliance to these principles without reservation."

Now let us look at the first four principles listed in the Code, which read as follows:

"1. We subscribe to a code of business ethics based upon truth, honesty and integrity. All motion picture advertising shall: (a) conform to fact, (b) scrupulously avoid all misrepresentation.

"2. Good taste shall be the guiding rule of motion picture advertising.

"3. Illustrations and text in advertising shall faithfully represent the pictures themselves.

"4. No false or misleading statements shall be used directly, or implied by type arrangements or by distorted quotations."

The language of the Code, as quoted above, is clear and specific. There can be no question that any number of movie ads approved by the Advertising Code Administration clearly violate the Code's provisions. And when Mills states that such ads are not approved unless they meet the requirements of the Code, he is not only insulting the intelligence of the responsible people who have been condemning them, but he is also inviting even more adverse criticism of the industry by throwing a spotlight on the deceit practiced by the MPAA in approving lurid and misleading advertising.

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No. 49

MORE ON THE ALLIED CONVENTION

A surprising development at the closing session of the National Allied convention, held last week in Dallas, was the unanimous adoption by the delegates of a resolution calling for the organization "to take proper and necessary steps in cooperation with Theatre Owners of America, if possible, or by itself if need be, to initiate with the film companies negotiations looking to the establishment of an arbitration system in the motion picture business in accordance with the recommendations contained in the reports of the Senate Select Committee on Small Business dated Aug. 2, 1953, and July 27, 1956."

This unexpected move by Allied appears to be a reversal of its position in that up to now it has declined to join negotiations for any plan that did not include the arbitration of film rentals. Since the Senate Small Business Committee specifically excluded the arbitration of film rentals in its recommendations, the Allied bid for a new arbitration conference indicates that, like TOA, which adopted a similar resolution at its convention last September, it is ready and willing to carry out the SSBC's recommendation "that there is a vital need for a new spirit of cooperation between the various segments in the industry."

Another resolution adopted by the convention expressed Allied's encouragement over the promotional plans now being considered by the film companies to combat the box-office depression. At the same time the resolution reminded the companies that "the theatres are the industry's immediate points of contact with the public" and urged them to "to consult and work out a joint long-range program of recovery with the exhibitors through their established organizations."

On the subject of sex pictures and misleading advertising, the delegates adopted the following resolution:

"We deplore the fact that a few exhibitors in their anxiety for a temporary financial gain have risked the good-will and lowered the standards of the business by running so-called 'sex pictures' and pictures glorifying sex, dope and other perversions which are offensive to the vast majority of theatre-goers. We also deplore the fact that so-called 'borderline pictures' are being promoted by film companies, and in some cases by exhibitors, by offensive and often misleading advertising which is being widely criticized by the press and by religious, civic and welfare organizations. We call upon all who have offended in these particulars to mend their ways before they do irreparable harm to our business, which is suffering under enough handicaps now without deliberately creating additional ones."

Another resolution adopted by the convention con-

cerned the consolidation of film exchanges. It stated that Allied was "disturbed by reports of hardships imposed upon exhibitors in licensing and booking pictures by reason of the consolidation of film exchanges, reduction of sales forces, curtailment of services and other economy measures adopted by the distributors." The resolution recognized that it was necessary for all branches of the business to eliminate needless items of expense in these perilous times, but it declared that, in initiating economies, "all should proceed on the premise that this is a permanent business and should not be endangered by ill-considered or unnecessary changes." The resolution concluded with the suggestion that, "before making changes reducing the service rendered to, or imposing additional burdens upon the exhibitors, the distributors should in fairness consult the exhibitors through their organizations to the end that changes may be adopted as far as possible to the exhibitors' needs in each area, taking into account the distances involved and their minimum requirements as regards sales solicitations, bookings, etc."

In still another resolution adopted by the convention, MGM was asked to change its "no look" policy on "I'll Cry Tomorrow" and "High Society," and all other companies were requested to give up similar policies and "to abandon rigid national policies in the licensing of films and to clothe their branch managers with authority and issue to them specific instructions to base film rentals upon the ability of individual exhibitors to pay." The resolution added that the insistence upon firm high percentage terms without adjustments was "an unfair and oppressive innovation in the customs of the business under which exhibitors cannot exist and one which they should resist in all proper ways."

On the matter of print shortages, another resolution requested the distributors "to consider carefully the many complaints on this subject which make for ill-feeling and lack of confidence in the business, and to give open-minded thought to our contention that in the long run it would be more profitable for exhibitors and distributors alike to respect established availabilities, thereby making the picture more attractive to a greater number of theatre-goers." The resolution added that "the primary purpose and intent of an exhibitor contract is that the distributor will supply a positive print for exhibition by an exhibitor on a date to be designated by the exhibitor within a reasonable time after the print has been received in the exchange," but it pointed out that "this obvious purpose and intent is being defeated by the failure of distributors in many cases to fulfill their obligation to supply prints to exhibitors in time to play the pictures on their accustomed availabilities."

(Continued on back page)

**"Hollywood or Bust" with Dean Martin,
Jerry Lewis and Pat Crowley**

(Paramount, December; time, 95 min.)

"Hollywood or Bust" will not set the world on fire, but it is a fair enough comedy and should give ample satisfaction to the Martin and Lewis fans. Photographed in Technicolor and VistaVision, its lightweight story serves as an adequate framework for the many gags and comedy situations that result when Dean Martin, as a smooth-talking gambler, and Jerry Lewis, as a wide-eyed movie fan, are thrown together in a whacky series of adventures as they drive cross-country to see Anita Ekberg, Lewis' idol. The comedy, most of which is in a slapstick vein, is amusing for the most part, but there are a number of spots where the proceedings are quite dull. Most of the laughs, of course, stem from Lewis' clowning. Miss Ekberg has little to do in her relatively minor part, but the most is made of her well known physical attributes:—

Threatened with a severe beating unless he pays back a gambling debt, Martin plans to get out of his predicament by providing the winning ticket at a car-drawing contest in a New York theatre. To accomplish this, he had bribed the printer to supply him with a complete set of duplicate tickets. At the contest, both Martin and Lewis provide the winning ticket and each claims the prize. The manager solves the problem by awarding the expensive car to both men. Martin suggests that they sell the car, but Lewis wants to drive to Hollywood to see his idol—Anita Ekberg. Martin agrees but secretly plots to steal the car at the first opportunity. His efforts to do so, however, are thwarted each time by Lewis' dog, a Great Dane. En route the boys run out of gas and money, but they are rescued by Pat Crowley, a dancer headed for a job in Las Vegas, who agrees to finance the remainder of the trip when her own car breaks down and has to be abandoned. After many incidents, they reach Las Vegas, where Lewis gets lucky, wins the jackpot in a quarter slot machine and goes on to win a fortune at the dice tables. Pat decides to accompany the boys to Hollywood, where they are compelled to sell the car when Lewis reveals that he had spent his winnings to buy a diamond necklace for Anita. In the whacky events that follow, the boys crash the Paramount studios in search of Anita and become involved in a wild chase all over the lot, with guards in hot pursuit. It all ends with Anita being especially nice to Lewis when he finds her and gives her the necklace, and with Pat and Martin finding romance when he helps her to audition a song successfully.

It was produced by Hal B. Wallis, and directed by Frank Tashlin, from a screenplay by Erna Lazurus. Family.

**"Nightfall" with Aldo Ray, Brian Keith
and Anne Bancroft**

(Columbia, January; time, 78 min.)

Passable program fare is offered in this suspense melodrama, which centers around an innocent man who finds himself suspected of murder and of a bank holdup when he is first victimized and then hounded by two crooks who had inadvertently put him in possession of the loot. The story is far-fetched and one finds it rather difficult to understand in the early reels because of the flashback presentation, but once the motives of the different characters are established, the action becomes fairly interesting, if not believable, and offers considerable suspense. Aldo Ray is effective in the leading role, and so is Anne Bancroft as a

model who becomes involved in his predicament. Brian Keith and Rudy Bond are tough and sadistic as the robbers. Worked into the proceedings is a fashion parade, which should make the picture palatable to women:—

While on a hunting trip in Wyoming, Ray, a painter, and Frank Albertson, a doctor, rush to the aid of Keith and Bond when their car overturns on a snow-covered road. The rescued men prove to be bank robbers and, to keep police off their trail, they murder Albertson and leave Ray for dead. In their haste to get away, they take the doctor's bag, mistaking it for the one containing the loot. Ray, regaining consciousness from his superficial wound, discovers the crooks' bag and flees with it before they return, but he drops it during his flight and loses it in the snow. Returning home, he finds himself suspected of murdering Albertson. He goes into hiding to wait for the Spring thaw so that he could retrieve the bag and prove his innocence. Keith and Bond track down Ray shortly after he meets Anne, a model, and they threaten to kill him unless he reveals the whereabouts of the loot. He manages to escape from them and goes to Anne's apartment in the belief that she is in league with the crooks. When she convinces him that she is innocent, he tells her about his predicament and she offers to accompany him to Wyoming to search for the bag. Unknown to them, they are followed by the crooks and by James Gregory, an insurance company detective, who had long been on Ray's trail. Upon reaching Wyoming, Gregory identifies himself to Ray and joins him in the search for the lost bag. They go to the spot where it was dropped and find that it had been retrieved by Keith and Bond, who capture them at gunpoint and prepare to kill them. The thieves start to quarrel and, when Bond shoots Keith dead, Ray engages Bond in a struggle that ends with Bond crushed to death by a snow plow.

It was produced by Ted Richmond and directed by Jacques Tourneur, from a screenplay by Stirling Silliphant, based on the novel by David Goodis.

Adult fare.

**"The Cruel Tower" with John Ericson,
Mari Blanchard and Charles McGraw**

(Allied Artists, Oct. 28; time, 80 min.)

Movie-goers who like strong melodramas should find "The Cruel Tower" highly satisfactory, for the action is tough and fast, and one is held in tense suspense. This is so particularly in the shots that show the principal characters, steeplejacks, high up on a tower with murderous intentions. The scenes that show Steve Brodie falling to his death from a dizzy height should make every person in the audience gasp. There are also two saloon brawls, vicious enough to more than satisfy those who like "killings." There is hardly any comedy relief:—

Robbed by three hoboos and thrown from a freight train, John Ericson is found unconscious by Charles McGraw, Steve Brodie and Peter Whitney, three itinerant steeplejacks, who take him to their trailer camp. There, he is nursed back to health by Mari Blanchard, McGraw's girl-friend, after which he joins the men in their high tower work with the understanding that he is to remain on the ground because he feared high places. Mari and John fall in love, but they keep it secret from McGraw, who vows that no one can take Mari away from him even though he is married but separated from his

wife. McGraw, a powerful man, drinks heavily and brawls frequently. Whitney, a gentle and rather pious giant, finally becomes disgusted with McGraw's viciousness and one night blares out the fact that Brodie had been seeing his (McGraw's) estranged wife. Angered, McGraw contrives an "accident" high up on a smokestack and causes Brodie to fall to his death. Later, while working on a high tower, McGraw abuses Ericson over his friendship with Mari and attempts to push him off the tower, but, sodden with liquor, he stumbles over a rope and falls to his own death, leaving Mari and Ericson free.

Lindsley Parsons produced it, and Lew Landers directed it, from a screenplay by Warren Douglas, based on the novel by William B. Hartley. Adults.

"Baby Doll" with Karl Malden, Carroll Baker and Eli Wallach

(Warner Bros., Dec. 29; time, 114 min.)

Last week the National Legion of Decency announced that it had placed "Baby Doll" in its "C" or condemned category for the following reasons: "The subject matter of this film is morally repellent both in theme and treatment. It dwells almost without variation or relief upon carnal suggestiveness in action, dialogue and costuming. Its unmitigated emphasis on lust and the various scenes of cruelty are degrading and corruptive. As such it is grievously offensive to Christian and traditional standards of morality and decency."

This reviewer has not always agreed with the views expressed by the Legion on certain pictures, but in the case of "Baby Doll" he is in full agreement, for it is without question thoroughly unpleasant and distasteful screen fare, in spite of the fact that it is expertly directed and finely acted. Commercially, the picture probably will register record grosses, particularly in large metropolitan centers, for it has become a subject of much controversy and curiosity ever since it was condemned by the Legion.

Set in the deep South against the squalid and depressing backgrounds of a dilapidated plantation and mansion, the story, briefly, centers around Karl Malden, as a lecherous, middle-aged owner of a broken-down cotton gin, who had married Carroll Baker, an immature, flirtatious 'teen-ager, under an agreement that he remain her husband "in name only" until she reaches her twentieth birthday. With his business on the rocks and his home stripped bare of its cheap furniture by creditors, Carroll determines to leave Malden on the eve of her twentieth birthday. Malden, distraught, sets fire to a syndicate cotton gin operated by Eli Wallach, a tough Sicilian, on whom he blamed his ruined business. Wallach, suspecting that Malden had set the fire, brings 27 loads of cotton to Malden's gin for processing and gets him to leave the plantation to buy parts for his worn-out machinery. With Malden away all day, Wallach makes a play for Carroll, seduces her and persuades her to sign a note confessing that Malden had started the fire. Returning home and finding Carroll and Wallach together, Malden rightly suspects the worst from the knowing glances that pass between them. He goes beserk with jealousy, grabs a shotgun and goes after Wallach, who hides out safely in a tree until the police, summoned by Carroll, arrive and haul Malden away. It ends with Wallach promising Carroll that he will return on the next day to help celebrate her birthday.

A brief synopsis cannot fully convey the story's

absorption with sex, the ugliness and sensuality of the principal characters, their cruelties and hatreds, and their complete moral decadence. There are scenes of raw passion that have seldom, if ever, been surpassed on the screen, and though sensational, they are for the most part disagreeable and tasteless. The picture has been given a seal of approval by the industry's Production Code Administration, in spite of the fact that it clearly violates the Code in many respects. It is strictly an adult picture, and exhibitors who cater to family audiences should think twice before they consider booking it.

It was produced and directed by Elia Kazan from a story and screenplay by Tennessee Williams.

"Four Girls in Town" with George Nader, Julie Adams and Marianne Cook

(Univ.-Int'l, January; time, 85 min.)

There is considerable glamour in "Four Girls in Town," which has been photographed in CinemaScope and Technicolor, but its backstage Hollywood tale is only moderately entertaining. Revolving around four aspiring young actresses who, chosen in a world-wide talent hunt, are brought to Hollywood to vie with one another for an important role, the story, in dealing with their individual hopes and problems, tries to cover too much ground. As a result, the spectator's interest in the different characters is spread rather thin, and what happens to them does not come through the screen with any appreciable dramatic impact, despite the competent acting. The authentic studio shots and the behind-the-scenes shots of how movies are made should prove of interest to many picture-goers. The color photography is tops:—

When Helene Stanton, a glamorous movie star, refuses an important role unless Manning International Films meets her exorbitant terms, the studio launches a world-wide talent hunt to find an unknown for the part. Four contestants are chosen to come to Hollywood for screen tests. They include Julie Adams, an American girl whose theatrical ambitions are spurred on by her domineering mother; Elsa Martinelli, an Italian model who used men for what she could get out of them; Gia Scala, a French housewife who gave up a promising acting career to marry a schoolteacher; and Marianne Cook, a young Austrian actress, whose husband had been killed in an accident during their honeymoon. George Nader, a young director, is put in charge of the tests. He treats the girls impartially, but becomes romantically attached to Julie. Meanwhile Elsa latches on to Grant Williams, a playboy; Gia, concealing that she is married and has a child, becomes friendly with John Gavin, an actor; and Marianne finds a kindred spirit in Sydney Chaplin, a talented composer who could not concentrate on music since he and his wife had parted. After much rehearsal and study, the tests are finally held and the girls nervously await the decision. Julie is crushed when she learns that she had been eliminated, but she finds solace in Nader's love. Elsa is similarly affected by her elimination, but she, too, finds true love with a reformed Williams. Gia's test is successful and she is offered a contract, but a surprise visit by her husband and child makes her realize that she wants to return to her role as a wife and mother. Marianne, having found contentment with Chaplin, is overjoyed when she is given a contract, but she does not get the coveted part when Helene decides to accept it.

It was produced by Aaron Rosenberg, and written and directed by Jack Sher. Family.

Other resolutions passed by the convention included the following:

A request to MGM and Warner Brothers to make two types of trailers for each of their feature pictures, "one designed to appeal to sophisticated audiences in the large metropolitan centers, and another suitable for use in small-town theatres and those specializing in action pictures."

A reaffirmation of Allied support of production by the former affiliated circuits "under proper safeguards to prevent recurrences of abuses which led to the Government suit."

An expression of appreciation for the fine work done by the Joint Committee Against Pay-TV, with special words of praise for the distinguished services rendered by Trueman T. Rembusch, Allied's representative on the committee, and the late Alfred Starr, TOA's representative. The resolution also extended "sincere sympathy" to Mr. Starr's family on his death, and urged TOA to name a replacement for Starr on the committee "so that it may continue to function expeditiously and efficiently in the interest of the exhibitors and all who are concerned in keeping the air waves free."

A final resolution petitioned the President, Government officials and Congress for "tax relief for small businessmen" as follows:

(1) Reduction in the excess profits tax from 30 per cent to 20 percent; (2) taxing small business corporations with fewer than 10 stockholders as partnerships; (3) liberalizing the depreciation allowance; (4) allowing the estates of small business men to pay their estate taxes over a period of 10 years.

A highlight of the convention's closing business session was the presentation of reports on the deliberations of the film clinics. All the reports, of course, were critical of the different distributor selling practices.

Irving Dollinger, reporting on the large-theatre film clinic, stated that the unavailability of prints was one of the chief complaints voiced by those participating in his group. Elmer Huhnke, reporting on the small-theatre film clinic, stated that the "number one" problem faced by the small operators was the playing of pictures on percentage. Those who participated in the small-town clinic discussions agreed that Warner Brothers is the toughest company to do business with. MGM was considered the second toughest company, and Universal third.

It can be noted from the tone of the resolutions adopted by the convention, particularly the one calling for a new effort to set up an arbitration system, that the Allied delegates have been most constructive in dealing with the varied problems that face the industry today. This constructive attitude is indicative of the organization's sincere desire to bring about industry harmony at a time when unity and co-operation are more essential than ever. Allied has, in effect, extended a hand of friendship. It remains to be seen if the distributors, who have long advocated peaceful settlement of intra-industry disputes, will grasp it.

THE KERMAN PLAN

Delegates attending the National Allied convention, particularly those who operate small-town and neighborhood theatres, showed considerable interest

in the so-called Kerman Plan for the production of small-budget "family-type" pictures.

The plan, which is being financed by Moe Kerman, head of Tudor Pictures, was presented to the convention by Jack Jackson and Jack Braunagel. Briefly, it calls for the production of at least 10 pictures during 1957, to be made at a cost of approximately \$125,000 each. They will be sold at flat rentals in accordance with the exhibitor's ability to pay, but he is being requested to encourage the program by voluntarily increasing the terms by approximately 25% above the price he is now paying for similar product.

Under the plan, the ten pictures will be offered as a block, and prints of the first picture will be made available in every exchange center by April 1, 1957, with other pictures to follow at five to six week intervals. No stock is for sale and no money is wanted in advance. The exhibitor will pay for each picture as it is offered.

The stories, the production machine and the distribution arrangements are ready. But to get the program started Kerman is seeking 1,500 to 2,000 contractual commitments as evidence that a genuine market exists for such pictures, and that other datings, sufficient to assure a profit, will be forthcoming once the production wheels start turning.

The plan was presented recently at the conventions of the Tri-State Theatre Owners in Memphis, and of the Motion Picture Exhibitors of Florida in Jacksonville. Both conventions passed resolutions endorsing and urging support of the plan and, according to Kerman, between the two organizations he already has received signed contracts covering 500 theatres at prices of approximately 15% to 25% above the prices they are now paying for typical type product.

The plan looks good, and if it works out it should help alleviate the product problems of those who join it. Those of you who desire more detailed information can write directly to Moe Kerman, Tudor Pictures Incorporated, 151 West 46th Street, New York 36, N. Y.

TOA HAILS ALLIED ARBITRATION MOVE

Ernest G. Stellings, president of the Theatre Owners of America, issued the following statement this week:

"We of TOA greet with enthusiasm the resolution we have read in the trade press adopted at the National Allied Convention in Dallas on Thursday last, that Allied is to take proper and necessary steps in cooperating with TOA to initiate negotiations with the film companies looking to the establishment of an arbitration system in the motion picture industry in accordance with the recommendations contained in the reports of the Senate Select Committee on Small Business dated August 2, 1953 and July 27, 1956. This parallels the action taken by the TOA board and by the general body at its last convention.

"These are statesmanlike moves aimed at bettering industry conditions by way of affording to all exhibitors the benefits of a sound system of conciliation and, where conciliation failed, an easily available tribunal where all exhibitors may air their grievances, have them adjudicated, in an effective, speedy and inexpensive manner.

"We await with willingness the implementation of the Allied and TOA resolutions."

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No. 50

THE PRODUCERS' NEW RESPONSIBILITY

Eric Johnston, head of the Motion Picture Association of America, announced this week that the Motion Picture Production Code, adopted in 1930, has been revised by the Association's board of directors after a comprehensive survey.

Briefly, the revisions, which are concerned with the Code's policy provisions and not with its moral principles, follow these main lines:

The presentation of drug addiction or the illicit traffic in drugs, abortion, kidnapping of children, nudity in infants, mercy killings, childbirth, surgical operations, white slavery, prostitution and miscegenation, all of which were banned in the original Code, are now permissive, but their treatment in most cases is subject to specific restraints.

In some instances, changes have been made in certain of the Code's provisions to either liberalize or strengthen their injunctions. For example, in the section concerned with "National Feelings," this has been strengthened by the addition of a provision prohibiting anything "that tends to incite bigotry or hatred among peoples of differing races, religions or national origins."

A curious change, one that could mean an invitation to trouble, is concerned with the provision dealing with seduction and rape. In the old Code, the language read: "They must never be shown by explicit method." As revised, this sentence has been changed to read: "They should never be shown specifically." (Italics ours.)

If one examines the revisions carefully, he will find that certain of the words employed in making some of the changes are open to question as to whether or not their meaning is subject to different interpretations, thus enabling producers who are so inclined to circumvent the true meaning and spirit of what is intended by a particular provision.

One could point to specific examples, but there is no point in harping on how this or that word in the revised Code could be defined. The purpose in making the revisions is to give the Code greater flexibility in keeping with present-day standards and to permit producers more leeway in the selection of subject matter. The underlying principles of the Code have not been changed. If the producers and those who administer the Code will stick to these moral principles in applying the Code's modernized policy provisions, the motion picture medium will achieve progress. But if the producers abuse the greater latitude now permitted to them, and by far-fetched interpretations of the Code use it as a cloak to cover up their indiscretions, the revisions will prove to have done more harm than good.

A SOUND PROPOSAL

Proposals to combine the business-building plan adopted by COMPO and TOA with the program advanced by the MPAA Advertising and Publicity Directors Committee received enthusiastic approval on Wednesday of this week at a luncheon meeting of exhibitor leaders and the MPAA committee in New York. Under the proposals, the combined plan would be conducted under the sponsorship of COMPO.

As the first step in the combined program, detailed plans will be made immediately to hold a series of regional meetings at which opinion-makers will be given a constructive picture of the motion picture industry by its representatives. The first meeting is tentatively set for New York later this winter.

Wholehearted support was expressed by the industry representatives who attended the luncheon, which was presided over by Roger H. Lewis, chairman of the MPAA Ad-Pub committee. The MPAA plan was explained by Lewis; Kenneth Clark, vice-president of MPAA; Philip Gerard, chairman of the subcommittee that drew up the MPAA plan for regional opinion-makers' meetings, and Jerome Pickman, former chairman of the MPAA group.

Others who spoke included Walter Reade, Jr., of TOA; Wilbur Snaper, of Allied Theatre Owners of New Jersey; Harry Brandt, president of ITOA; D. John Phillips, of MMPTA; Harry Mandel, chairman of the COMPO press relations committee; Harry Goldberg, chairman of the TOA public relations group that drew up the COMPO plan; and Charles E. McCarthy, COMPO information director.

It was announced that an appointment will be made shortly of a committee that will work on combining the COMPO and MPAA plans.

Others attending the meeting included Mort Sunshine, of ITOA; Solomon M. Strausberg, president of MMPTA; Herman Levy and Joseph Alterman, TOA; and Taylor Mills and Tim Clagett of MPAA.

Aside from the fact that it makes good sense to combine the best features of both plans into one program, it is an encouraging sign to see those who are generally on opposite sides of the fence get together for some constructive thinking. It is to be hoped that this spirit of cooperation will continue from public relations to trade relations.

ANOTHER CONSTRUCTIVE MOVE

While on the subject of cooperation within the industry, it is to be noted that the conciliatory efforts being made to bring National Allied back in the COMPO fold look encouraging.

This is indicated by the following official release issued by National Allied's headquarters in Washington on Monday of this week:

"Messrs. William C. Gehring, Samuel Pinanski and Emanuel Frisch, representing COMPO, met this afternoon with Mr. Trueman T. Rembusch, Mr. Wilbur Snaper and Mr. Abram F. Myers, representing Allied, for an exploratory discussion relative to Allied's resuming its membership in COMPO.

"The discussion was friendly and constructive and predicated of the thought that the present state of the business calls for the maximum possible cooperation between all branches of the industry.

"There was unanimity of thought on general principles and some particulars and the committees will now report back to their respective organizations which alone have power to act."

"Blonde Sinner" with Diana Dors

(Allied Artists, Nov. 18; time, 73 min.)

A somber and harrowing British-made program drama, starring Diana Dors, who in recent months has received considerable publicity in this country as Britain's glamour queen. It is evident that the picture was produced mainly to enable Miss Dors to prove her ability as a dramatic actress. On that score it has some merit, but the subject matter is not entertaining. The nightmare scenes in which she dreams of the events that had led her to commit murder are unpleasant. The same may be said of the story's background, which depicts the interiors of a women's prison. The efforts of the protestant minister to give Miss Dors courage to face the inevitable are well done but they are far from joyful. The dark photography is in keeping with the somberness of the story material:—

Diana, beautiful and blonde, falls madly in love with Michael Craig, an impoverished pianist, only to find that he is involved with Mercia Shaw, a rich socialite, whose tactics cause him to commit suicide. Heartbroken and filled with bitterness, Diana waylays Mercia and shoots her dead. She is arrested, convicted and sentenced to die. During the weeks that follow her conviction, realization comes to her of the seriousness of her crime and she is filled with terror. Her mind keeps going back to the chain of events that had inexorably led her to the crime and, as in a nightmare, she re-experiences the scenes that had goaded her to commit the murder. Desperately afraid, she awaits her execution with hope of a last-minute reprieve. Her mother and younger brother, as well as the husband she had walked out on, sympathetically try to calm her down, but their efforts are unavailing. It is in the harsh finality of the death cell, when all hope is gone, that she finds a strange peace—an answer that comes too late to erase the bitterness and torment that had tortured her soul.

Kenneth Harper produced it, and J. Lee Thompson directed it from a screenplay by John Cresswell and Joan Henry, based on the book "Yield to the Night," by Miss Henry.

Adult fare.

"Don't Knock the Rock" with Alan Dale and Bill Haley

(Columbia, January; time, 80 min.)

If Columbia's "Rock Around the Clock" proved acceptable to your patrons, particularly the 'teen-agers, this one, too, should satisfy them, for it is loaded with no less than sixteen "rock and roll" songs and with plentiful of the rhythmic dancing that accompanies this type of music. Bill Haley and His Comets lead the array of "rock and roll" talent that puts over the songs in a style that will keep the audience tapping its feet. Others include Alan Dale, the popular crooner, who also plays the leading role in the story and proves to be fairly adept as an actor; two swingy musical groups called The Treniers and Dave Appell and His Applejacks; and a weird character called Little Richard, whose appearance and singing style will cause hilarious laughter. The story itself is lightweight, but it serves well enough as a means of tying the musical proceedings together:—

Alan Dale, an extremely successful rock and roll singer, is a modest and genuine fellow, and he balks when Alan Freed, his press agent, resorts to trickery to gain publicity for him. Tired of money and the general grind, Dale and three members of his musical combo decide to take a vacation in Mellondale, their mid-Western home-town, after arranging with Bill Haley to take over their previously-booked dates. Arriving in Mellondale, Dale and his boys are given an enthusiastic welcome by the 'teen-agers, but Pierre Watkin, the mayor, expresses the older generation's bluenose feeling by bluntly threatening to run Dale out of town if he puts on a show featuring his "sinful" music. Having no intention to perform, Dale makes no protest.

The incident at the railroad station is duly reported in the nation's press, and Fay Baker, a syndicated columnist, adds oil to the fire with a scathing denunciation of rock and roll music. Patricia Hardy, Miss Baker's 19-year-old daughter, disagrees with her mother's viewpoint and persuades Dale to set up a rock and roll dance in an adjacent community so that she can prove to her mother that such entertainment can be wholesome. Everything at the dance runs smooth until Jana Lund, a man-crazy 'teen-ager, is rebuffed by Dale when she tries to get him to neck with her. Angered, she feigns drunkenness and starts a riot that has to be quelled by the police. Miss Baker reports the incident in another scathing column and things look black for both Dale and rock and roll music. But Patricia, aware that Dale had been framed, cleverly induces her friends in the town's little theatre group to present a program of cultural progress during which the youngsters do the Charleston and Black Bottom dances of the "roaring Twenties." This brings the elders in the audience to the realization that rock and roll devotees are no more immoral than their parents were. Those who opposed Dale apologize to him, and Miss Baker promises to do so in print.

It was produced by Sam Katzman and directed by Fred F. Sears from a screenplay by Robert E. Kent and James B. Gordon.

Family.

"Ride the High Iron" with Don Taylor, Sally Forrest and Raymond Burr

(Columbia, January; time, 73 min.)

This program drama should get by as an acceptable supporting feature with movie-goers who are not too fussy about story values. Centering around a young man who is ashamed of his immigrant parents and of the hand-to-mouth existence in which he had been reared, its tale about his shady efforts to break into high society and be accepted as an equal has a "soap opera" quality and unfolds along anticipated lines in that it ends with the hero admitting the error of his ways and acknowledging his family and poor background. Its drama is only mildly effective, mainly because the principal characters do not impress one as being real-life characters. It is reported that the picture was produced originally for television. This appears evident from the profuse use made of closeups and the fact that it is given more to talk than to movement:—

Returning home on a train after service in Korea, Don Taylor, a sergeant, makes a play for Sally Forrest, a rich and irresponsible society girl. Raymond Burr, a high-powered public relations man who had been engaged to keep Sally out of trouble, warns Taylor to stay away from her. At home, Taylor becomes bitter when his application to enter an Ivy League college is rejected and the only opportunity open to him is to follow his father's footsteps as a laborer for a railroad. Determined to seek a better life by hook or crook, he finds a kindred spirit in Burr, who, too, was bitter over his poor family background and over the fact that high society did not accept him as an equal. Burr induces Taylor to change his name, break his family ties and assume a false pedigree, after which he hires him as a supposed socially-prominent escort for Sally. Thrown together, the two fall in love, but when she wants to marry him he has to decline because of his inability to admit the truth about himself. His misery is compounded when word arrives that his father had died. He goes home for the funeral and the large throng attending the services brings him to the realization that his father, despite poverty and the lack of social position, had won the true friendship and love of many people. This gives him a new outlook on life and courage to confess the truth about himself to Sally, who proves her own worth by renewing her offer to become his wife.

It was produced by William Self, and directed by Don Weis, from a screenplay by Milton Gelman.

Family.

"Dance With Me Henry" with Bud Abbott and Lou Costello

(United Artists, December; time, 79 min.)

This program comedy melodrama will appeal mainly to youngsters and to the avid Abbott and Costello fans who still find their familiar brand of clowning amusing. This time the two comedians become involved with kids, gangsters and the police, with the rotund Costello suspected of murdering the district attorney. As can be expected, the story is a hodge-podge of nonsense, but it moves along at a snappy pace and does have its humorous, if not hilarious, moments. It should be pointed out that, from the advertisements that have been prepared for this picture, one receives the mistaken impression that it is of the "rock and roll" variety. It does have one "rock and roll" song, but it is incidental to the proceedings as a whole. Exhibitors should be careful not to sell it as a "rock and roll" subject lest they invite the resentment of unruly teenagers:—

Costello, owner and operator of a children's amusement park, is so soft-hearted that he cannot resist adopting orphaned children and helping unfortunate adults. A thorn in his side is Mary Wickes, spinster member of the local welfare board, who obtains a court order to inspect his household for its environmental influence on Gigi Perreau and Rusty Hamer, his wards. Miss Wickes arrives at Costello's home just as Bud Abbott, a gambling pal he frequently aided, is trailed there by two thugs who demand that he repay his racing debts to Ted DeCorsia, a tough bookmaker. All this gives Miss Wickes plenty of reason for an adverse report. When Costello overhears DeCorsia and his thugs threaten to kill Abbott unless he helps them get rid of some "hot" money stolen from a bank, he notifies Robert Shayne, the district attorney. Shayne rushes to the amusement park, where he is killed by the thugs, who hide the money and flee. The police find reason to suspect Costello of the murder but cannot prove that he had committed it. In the complications that follow, Abbott and Costello get involved with the crooks when they return to the park for the money and, after a wild chase, which is further complicated by 30 orphans who endeavor to help Costello, the hoodlums are rounded up, the money recovered and Costello's good name cleared, enabling him to keep his wards.

It was produced by Bob Goldstein and directed by Charles Barton from a screenplay by Devery Freeman, based on a story by William Kozlenko and Leslie Kardos. Family.

"Above Us the Waves" with an all-British cast

(Republic, Oct. 26; time, 92 min.)

A tense, exciting and highly dramatic British-made war melodrama, centering around the sinking of the German battleship, Tirpitz, during World War II. Based on fact, the story, which has been given a semi-documentary treatment, depicts in gripping fashion the preparations made and the risks taken by hand-picked volunteers of the Royal Navy who utilize three midget submarines in a daring and successful attack on the Tirpitz, which had been hiding in a Norwegian fjord and which kept many ships of the British fleet tied up in a ceaseless vigil lest it break out and become a menace to Allied shipping. The first part of the picture deals with a daring but unsuccessful attempt by the volunteers to reach the Tirpitz with torpedoes, manned by them as if they were undersea chariots, the idea being to attach the explosives to the underwater hull of the battleship. When this effort fails, they resort to the midget submarines, which are towed by larger submarines to within a few miles of the Norwegian coast. There is tense suspense and excitement in the depiction of the manner in which the submarines get by the protective steel undersea nets stretched across the fjord and detach their time-fused explosives next to the battleship's hull, despite their detection by the Tirpitz, which bombards them with underwater bombs. The capture of two of the crews when they surface, and their refusal to reveal when the bombs will explode, despite the danger to their own lives, are presented in strong dramatic terms.

The acting of the all-male cast, headed by John Mills, John Gregson and Donald Sinden, is realistic, but their names mean little to American film-goers and for that reason the picture will require extensive selling.

It was produced by William MacQuitty, and directed by Ralph Thomas, from a screenplay by Robin Estridge, based on the story by C. E. T. Warren and James Benson. Family.

"Bundle of Joy" with Debbie Reynolds, Eddie Fisher and Adolphe Menjou

(RKO, January; time, 98 min.)

One of the most delightful comedies released in 1939 was "Bachelor Mother," which starred Ginger Rogers and David Niven. "Bundle of Joy," which is a remake of that film, is even more delightful, for the story, in addition to being brought up to date, has been enhanced by Technicolor and by an ear-pleasing musical score, and it serves as an ideal vehicle for the introduction of Eddie Fisher and Debbie Reynolds as co-stars on the screen. Both are highly popular entertainers, and the wide publicity given to their romance and marriage, which recently was blessed with an addition to the family, cannot help but be beneficial to the box-office. The important thing, however, is that those who see the picture will be thoroughly entertained, for its tale about a department store salesgirl who finds an abandoned baby and cannot make anyone believe that the child is not her own, is breezy, romantic and witty, and has plentiful human appeal. Debbie is just right as the salesgirl, and Eddie does exceptionally good work as the likeable young man who comes to her aid and falls in love with her, only to find himself suspected of fathering the child. This predicament makes for a number of highly amusing situations, with many laughs provoked by Adolphe Menjou, as Debbie's employer and Eddie's father, who makes frenzied efforts to have the child become his legal grandson. The seven songs in the picture are melodious and are sung in pleasing style by both principals. Several of these songs are fast becoming popular hits. The production values are first-rate, and so is the color photography:—

Debbie, a salesgirl in Menjou's large department store, receives a notice of dismissal for overselling customers. While looking for another job during her lunch hour, she finds an abandoned baby on the steps of a foundling home and takes it inside, where the officials, despite her explanation, refuse to believe that she is not the infant's mother. She leaves in a huff, but the head of the institution, having learned the name of her employer, goes to the department store and explains the situation to Eddie. He immediately sees to it that Debbie's dismissal notice is cancelled and arranges for her to receive a \$10 raise to help support the child. He then arranges for the baby to be sent to her apartment along with many gifts of clothing. She tries to refuse the child, but decides to keep it when Eddie upbraids her for her "unmotherly" actions. Eddie's interest in the baby gives him sufficient reason to visit Debbie often, and before long their friendship ripens into love. Tommy Noonan, a store employee who knew about the baby and believed that Eddie was the father, is fired from his job and, in a spirit of revenge, he sends an unsigned letter to Menjou telling him that he is a grandfather. Menjou, touched by the idea of having a grandson, refuses to accept Eddie's claim that he is not the father and insists that he marry Debbie. When Menjou threatens to resort to legal measures to take the child away from Debbie, she arranges with her landlady's nephew to pose as the father, unaware that Eddie had made a similar arrangement with Noonan. Many complications result when both men visit Menjou and alternately admit and deny fathering the child, but it all ends happily when Debbie explains the true circumstances and Eddie proposes marriage.

It was produced by Edmund Grainger, and directed by Norman Taurog, from a screenplay by Norman Krasna, Robert Carson and Arthur Sheekman, based on a story by Felix Jackson. Family.

"Anastasia" with Ingrid Bergman, Yul Brynner and Helen Hayes

(20th Century-Fox, December; time, 104 min.)

A fascinating, absorbing and poignant drama that will be relished by the great majority of picture-goers, for it seizes one's attention from the opening scene and never relinquishes its grip. Produced on a lavish scale and beautifully photographed in CinemaScope and DeLuxe color against authentic backgrounds in Paris, Copenhagen and London, the story, which is based on the successful Broadway play of the same title, is an intriguing and highly dramatic mixture of fact and fiction dealing with an attempt by a small group of White Russians to pass off a sick, dejected and destitute woman as the Princess Anastasia, youngest daughter of the Czar of Russia, who reputedly escaped execution with the rest of her royal family during the Russian revolution in 1918. The purpose behind their ingenious plot was to gain control of \$30,000,000 that had been deposited by the Czar in a London bank and that could be paid only to a legal claimant. Returning to American-made motion pictures after an absence of seven years, Ingrid Bergman again proves herself as one of the finest actresses of our time. Her skillful acting makes real and believable the suffering of a bedraggled woman who vaguely remembered her past and who had reached the depths of despair, and whose willingness to cooperate in the attempt to establish her as the Princess is motivated, not by the fortune to be gained, but by a fervent desire to settle the problem of her real identity and to win family recognition and love. There is deep human interest in her relationship with her supposed grandmother, the Dowager Empress, sensitively played by Helen Hayes, who treats her with skepticism before finally acknowledging her as her grandchild. What makes the story intriguing and mystifying is that no one, not even Miss Bergman, is ever sure that she is the real Princess, despite her acceptance by the Empress. Yul Brynner is highly effective as a former Russian general who masterminds the plot to establish Miss Bergman as Anastasia and coaches her on how to assume the royal status, only to become bewildered himself as to whether or not she truly is the Princess. A romance that blossoms between Brynner and Miss Bergman toward the finish heightens the interest and suspense. Akim Tamiroff, as one of Brynner's co-conspirators, provides the proceedings with good comedy relief:—

Together with several associates, Brynner formulates a plan to provide an "Anastasia" who would be accepted by former members of the Russian nobility so that they can gain control of a fortune deposited in an English bank for the Czar's daughter. They find Ingrid, a destitute woman who resembled the Princess, and start training her for the part. Ingrid submits rather than agrees to their scheme, and in due time she is presented to the Russian courtiers at a reception. Some readily acknowledge her as Anastasia but others remain doubtful. Brynner decides to take Ingrid to Copenhagen to confront the Dowager Empress, who lived there in retirement with Prince Paul, her nephew (Ivan Desney). The Empress, tired of meeting false claimants to the title, refuses to see Ingrid. But Brynner, by employing subtle flattery, charms the Empress' lady-in-waiting into persuading her to inspect Ingrid. At first she is completely skeptical, but when Ingrid displays a trait that existed in Anastasia as a child, the Empress takes her into her arms. Weeks later in Paris, a Grand Ball is arranged so that Ingrid can be publicly acknowledged and presented by her grandmother. Brynner, learning that an announcement would be made of Ingrid's engagement to Prince Paul, who had been courting her, asks the Empress for permission to withdraw from the festivities. Rightly suspecting that Brynner loved Ingrid himself, the Empress commands him to remain and, in a talk with Ingrid, establishes that she loved Brynner rather than Paul. Subtle advice given to her by the Empress convinces Ingrid that happiness is more important than a title and riches and, much to the old lady's satisfaction, she forsakes acknowledgement of her royal status to go away with Brynner.

It was produced by Buddy Adler, and directed by

Anatole Litvak, from a screenplay by Arthur Laurents, based on the play by Marcelle Maurette. Family.

"The Rainmaker" with Katharine Hepburn, Burt Lancaster and Wendell Corey

(Paramount, February; time, 121 min.)

Excellent! It is truly one of the outstanding entertainments to have come out of Hollywood this year, and it probably will prove to be a top box-office attraction because of the highly favorable word-of-mouth boosts it undoubtedly will receive. Set in a rural community and dealing with a family of men who are anxious to marry off their spinster sister, and with an ingratiating confidence man who comes into their lives and brings them faith, hope and understanding, the story is at once amusing and tender and has the ingredients for strong mass appeal in that it has deep human interest, unusually good comedy and exceptionally fine acting. In addition to its human quality, the story development is intelligent and the dialogue brilliant. Katharine Hepburn, who has scored many triumphs throughout her distinguished acting career, is just perfect in the role of the spinster and her touching performance should make her a leading contender in the Academy Awards. Through her superb artistry, the character she portrays emerges as a pathetic but proud, warm and likeable woman who makes one feel deeply her yearning for romance even though she tries to conceal her loneliness and frustration. An equally brilliant performance, certainly one of his best, is turned in by Burt Lancaster as the colorful confidence man who talks the family into hiring him to produce rain, and who, in the course of his short stay, convinces Miss Hepburn that she is really a desirable woman with a rare, inner beauty and at the same time slyly prods a shy sheriff who loved her into asking her to become his wife. Wendell Corey, as the sheriff; Lloyd Bridges, as the tactless and peevish elder brother; Earl Holliman, as the awkward younger brother; and Cameron Prud'homme as the sympathetic and understanding father, are among the others who contribute memorable performances and make this a picture that should not be missed. The photography, in VistaVision and Technicolor, is of a high standard:—

Aside from the severe drought that was affecting their farming operations, Prud'homme and his sons are concerned over Katharine's inability to find a husband. Convinced by her family that she is "too plain" to attract a man, Katharine feels miserable and defeated inwardly as she goes about the business of being mother, sister and daughter in the household, but she is careful to hide her feelings. The men in the family would like to see her marry Corey, an independent individual who wanted and needed her as much as she needed him, but every time they meet the two get nowhere with much aimless talk. Lancaster, a rash but good-natured confidence man, shows up at the farm in the midst of this gloomy situation and offers to produce rain within 24 hours for a fee of \$100 in advance. Because Lancaster appealed to him, Prud'homme goes along with the proposition, despite the objections of Katharine and Bridges. While the male members of the family join him in a lot of magical nonsense to bring about a rainstorm, Lancaster sizes up, not only Katharine's problem, but also the problems of her brothers. He straightens them out in his own way by inducing Holliman, the younger brother, to get rid of an inferiority complex that had resulted from his elder brother's bullying tactics; convincing Bridges that he should be more tolerant with Holliman and more tactful with Katharine in referring to her as being plain; and making Katharine believe, by romancing her, that she is really a desirable woman. Complications arise when Corey shows up with a warrant for his arrest as a confidence man, but the family persuades the sheriff to set him free. Before departing, Lancaster returns the \$100 and asks Katharine to marry him, but she chooses Corey, who, too, proposes. Soon after Lancaster leaves, the heavens burst loose with a deluge. He rushes back to the farm and gleefully collects the \$100.

It was produced by Hal B. Wallis, and directed by Joseph Anthony, from a screenplay by N. Richard Nash, based on his own play. Family.

HARRISON'S REPORTS

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ARE WE INVITING A MORAL CRUSADE?

The condemnation of the Elia Kazan-Warner Bros. production of "Baby Doll" by the National Legion of Decency has sparked a number of strong attacks against the picture by different Catholic groups and personalities throughout the country.

A particularly strong attack against the film was made last Sunday by New York's Cardinal Spellman who, in a rare appearance in the pulpit of St. Patrick's Cathedral, denounced the picture as "evil in concept and certain to exert an immoral and corrupting influence." In addition to condemning the film's "revolting theme" and "the brazen advertising promoting it," the Cardinal, noting that it had been approved by the Production Code Administration, blasted the "so-called self-regulatory system of the Motion Picture Association of America." Moreover, he warned "Catholic people to refrain from patronizing this film under pain of sin."

The attack by the Cardinal and by others has, of course, resulted in much publicity for the picture, and there are many who feel that it will serve to strengthen its potential box-office take because of the "curiosity appeal" that has been aroused.

Whether or not an exhibitor should book this picture in view of the strong Catholic campaign against it is something that he must decide for himself, for he is best aware of the possible repercussions that may result in his community.

Even though many exhibitors may find it best to shy away from it, the picture will in all probability return huge profits to its producers, but they will earn this profit at the expense of the industry as a whole, for their picture, which is unquestionably distasteful and often repulsive, has stimulated a moral crusade, which may very well spread to other powerful religious groups and organizations and which can do the industry no good. And, if that happens, the Production Code Administration would be equally responsible for having approved the film in spite of the fact that it obviously did not conform to the Code.

THE DAYS YOU DO BUSINESS

According to statistics compiled by Sindlinger & Co., the industry analysts, the average daily adult admissions to movie theatres throughout the country,

during the month of October, 1956, on the different days of the week, were as follows:

Sunday	10,473,000 or 25.5%
Monday	2,746,000 or 6.7%
Tuesday	2,630,000 or 6.4%
Wednesday	2,979,000 or 7.3%
Thursday	3,368,000 or 8.2%
Friday	6,415,000 or 15.6%
Saturday	12,435,000 or 30.3%

Pointing to these figures, the December 14 issue of Theatre Facts, the service bulletin of the Allied Theatre Owners of Indiana, made these comments under the above heading:

"This distribution of the business proves why exhibitors cannot pay the lion's share of the gross to the distributor on week-end pictures and still stay in business. At the more reasonable percentages in the past, the exhibitor had some cushion for his mid-week. At the same time that he has lost that 'extra' on the week-end picture he has more slack than ever to take up on his Monday to Friday playdates.

"In connection with the above it is interesting to compare how distributor and exhibitor benefit from the high priced 'special' pictures. Let us take, for an example, an exhibitor who normally charges 60 cents and pays 40% rental for his regular top product. To come out on a 60% picture, the exhibitor feels that he must raise his admission price to 90 cents. On the 40% picture the exhibitor retained 36 cents out of each admission and the distributor received 24 cents. On the 60% picture the exhibitor still receives the same 36 cents but the distributor now gets 54 cents on each ticket. Even on the biggest boxoffice picture does it seem a fair arrangement for the exhibitor to retain only the same as he does on any normal top product while the distributor's share is increased 125%?"

Another factor that should be considered in the above example cited by Theatre Facts is that the high-priced 'special' picture, which is played on a weekend and which requires the exhibitor to raise his admission price, generally has the effect of draining the gross of the remaining days of the week to a greater extent than the regular top product. Consequently, it is imperative for the exhibitor to retain a greater percentage of his raised admission price.

HARRISON'S REPORTS extends to its subscribers and readers Greetings of the Season

"The King and Four Queens" with Clark Gable and Eleanor Parker

(United Artists, December; time, 86 min.)

There is no denying that the popular stars in this outdoor melodrama and the promise of excitement in the title will draw many movie-goers to the box-office, but it is doubtful if its entertainment values will impress them as being much more than fair. Photographed in CinemaScope and DeLuxe color, and revolving around a charming scoundrel who worms his way into an armed community inhabited by five lonely women for the purpose of stealing \$100,000 in gold hidden there by one of their fugitive husbands, the story idea is suited to the talents and personality of Clark Gable, but it misses fire because of an inadequate script. The characters are neither sympathetic nor genuine, and the situations they become involved in are not believable. Unlike most outdoor pictures, this one has a minimum of fast action, excitement and suspense, but it has more than a generous quota of sex appeal because of the play made for Gable by several of the men-hungry women. The color photography is of a high standard:—

Riding into a western town after escaping from a posse, Gable, a fascinating gunslinger, hears about a gang made up of four brothers, who had stolen \$100,000 in gold and had hidden it in the abandoned town of Wagon Mound. Three of the brothers had been killed in an explosion and the fourth one had escaped, but no one knew which of the brothers was still alive. Gable learns also that for two years Jo Van Fleet, the brothers' mother, and Eleanor Parker, Jean Willes, Barbara Nichols and Sara Shane, their wives, had been keeping a lonely vigil in the abandoned town, waiting for the missing brother to claim the gold and to reveal which of the wives are widows. On the pretense of having met a stranger who could be the missing brother and who had told him to seek refuge with the family, Gable manages to worm his way into the feminine household and before long uses his charm on the men-hungry wives in the hope that one of them would reveal the hiding place of the gold. All make a play for him except Eleanor, who remains aloof, but none seem aware of the gold's hiding place. After many complications, the hiding place is inadvertently revealed by the mother and Gable makes plan to abscond with the loot. Before he can do so, however, he is confronted by Eleanor, who reveals that she, too, knows the hiding place, that she had been posing as one of the wives, and that she had been waiting for a strong man to help her make off with the gold. Recognizing that each is as big a cheater and schemer as the other, they form a partnership and ride off with the gold. Their scheme hits a snag, however, when a sheriff's posse, summoned by the mother, catches up with them. But Gable solves this problem by smooth-talking the sheriff into believing that he was returning the stolen loot. He receives a legal share of \$5,000 as a reward and rides off with Eleanor for a questionable future.

It was produced by David Hempstead, and directed by Raoul Walsh, from a screenplay by Margaret Fitts and Richard Alan Simmons, based on a story by Miss Fitts. Adult fare.

"Full of Life" with Judy Holliday, Richard Conte and Salvatore Baccaloni

(Columbia, February; time, 91 min.)

Very good mass entertainment! It is a down-to-earth, human-interest comedy-drama that should go over very well with all types of audiences, for, in addition to being warm, appealing and highly humorous, the characters are genuine and it portrays life as it really exists and as it is understood by the great mass of people. If the enthusiastic reception accorded the picture at a sneak preview in a New York neighborhood theatre is any criterion, favorable word-of-mouth comment is sure to give it a substantial boost at the box-office.

Briefly, the story casts Judy Holliday and Richard Conte as owners of a new home and as expectant parents after seven years of marriage. Complications arise when termites attack the house and the kitchen floor collapses, swallowing up Judy who, fortunately, is unhurt. Unable to afford the necessary repairs, Conte, at Judy's insistence, persuades his father, a retired Italian bricklayer, to visit them and make the repairs. The old man, who loved to drink wine and who always ruled his children with an iron hand, even after they had grown up, proves more troublesome than helpful to Conte, for he sits around all day and drinks,

picks quarrels with him, tries to induce the understanding Judy to embrace the Catholic faith and, instead of fixing the kitchen floor, tears down a living room wall and builds an enormous fireplace. It all ends happily, however, for when Judy's baby is born, father and son become reconciled and, as the result of a story idea suggested to him by the old man, Conte, an author, earns enough money to hire a professional carpenter to fix the kitchen floor.

A brief synopsis cannot do justice to the warm appeal of the characterizations and the comical incidents that occur throughout the story. Judy Holliday is better than ever as the young wife in her final month of pregnancy, and her compulsions and obsessions, such as the desire to eat odd mixtures of food, concern about losing her husband's love and keeping things spotlessly clean to make sure that the baby comes into a germ-free house, provoke many laughs. Her cordial relationship with her domineering father-in-law is tender and appealing, and the amicable manner in which she explains to him just why she cannot join the Catholic Church is handled delicately. Salvatore Baccaloni, a newcomer to the screen, is just perfect as the father-in-law. His accent, his old country mannerisms and his domineering tactics make him a real-life character, and he endears himself to the audience because his gruff exterior cannot hide his ingrained kindness and understanding. Richard Conte does an excellent job as Miss Holliday's husband. Director Richard Quine hasn't missed a trick in drawing every potential laugh out of the story material, and in view of the fact that it deals with pregnancy and with religious beliefs, it is to his credit that the comedy is at all times inoffensive and in good taste.

It was produced by Fred Kohlmar from a screenplay by John Fante, based on his own novel.

Family.

"Zarak" with Victor Mature, Michael Wilding and Anita Ekberg

(Columbia, January; time, 99 min.)

Photographed in CinemaScope and Technicolor, "Zarak" offers a lusty tale of adventure that involves familiar melodramatics, but it should go over pretty well with the undiscriminating action fans, for it moves along at a swift and turbulent pace. It should be noted, however, that the picture is questionable entertainment for youngsters because of the daringly revealing costumes worn by the voluptuous Anita Ekberg, and because of the high degree of sensuality in an exotic slave dance performed by her; she makes the screen sizzle every time she appears in a scene. Aside from the obvious effort to sensationalize Miss Ekberg's physical charms, the story, which centers around the eldest son of an Indian ruler who turns bandit when his father disowns him, is a far-fetched but colorful mixture of intrigue and lurid violence, with plentiful shooting and hard-riding in several spectacular battle sequences involving the royal brigand's followers and territorial troops led by British officers. As the bandit-hero, Victor Mature plays the swash-buckling role with dash and vigor. Michael Wilding is competent as the British officer who seeks to capture him. The photography is first rate:—

Set on the Northwest frontier of India, the story opens with Mature caught making love to Anita, his father's favorite wife. Both are ordered executed, but Mature is spared when a holy man intercedes in his behalf. Banished, Mature becomes a bandit and creates an army of primitive followers. Meanwhile territorial troops led by Wilding seek to capture him and his brigands. Mature eventually meets up with Anita and learns that she had bought her freedom from a guard, but she does not tell him that she is now a dancer in a cafe. Their passionate reunion is interrupted by news that Wilding had captured some of his men. Disguising himself as a beggar, Mature cleverly frees them. Later, he rejects Anita's love when he discovers her half-nude, dancing before an audience of men. In the complicated events that follow, Mature loses most of his men in a battle with Wilding's troops, and then gets mixed up in a series of intrigues in which he doublecrosses a native chieftan. To save himself, he escapes into the desert. Mad with thirst, he kills an old man for his drinking water and is horrified to learn that it is the holy man who had saved him. Tortured by this unforgivable crime, he gives himself up to the chieftan he had crossed and is flogged to death.

It was produced by Irving Allen and Albert R. Broccoli, and directed by Terence Young, from a screenplay by Richard Maibaum, based on a story by A. J. Bevan.

Adults.

**"Battle Hymn" with Rock Hudson,
Anna Kashfi and Dan Duryea**

(Univ.-Int'l, March; time, 108 min.)

A heart-warming and inspiring drama, biographical of Colonel Dean Hess, the Protestant clergyman who served with distinction as a fighter pilot in the U.S. Air Force during World War II, and who volunteered for duty in Korea. The story, which is enhanced by CinemaScope and Technicolor, has thrilling air battle sequences, but its deep human interest stems from Hess' efforts in behalf of homeless Korean children who had been orphaned by the conflict. Rock Hudson is excellent in the role of Colonel Hess, and the same may be said for Ann Kashfi, an English-speaking Oriental actress, as a young and heroic native woman who aids Hudson in caring for the children and who sacrifices her life to save one of them from being strafed by an enemy plane. There are many moving and appealing situations, but there are also many good touches of comedy, provoked mainly by Dan Duryea, as the Colonel's resourceful sergeant, whose raiding of a Navy supply dump to obtain the things needed by the children is an hilarious highlight of the proceedings. The photography is tops, particularly in the aerial action:—

Having returned to his pulpit in a small mid-Western town after service in World War II, Hudson, despite the sympathetic love of Martha Hyer, his wife, feels disqualified as a minister because he cannot rid himself of a sense of guilt for having accidentally bombed an orphanage in Germany. With the outbreak of war in Korea, he volunteers for duty and is placed in command of an air base in the Yungshan area, where he is aided by Don DeFore, an old buddy, and Duryea, a sergeant. He finds the air strip in bad shape and, lacking sufficient men and equipment, he enlists the aid of Anna, an English-speaking Korean, who organizes the natives and helps put the airfield in operational order. Learning that Anna was taking care of a small group of native orphans in a destroyed temple, Hudson takes a deep interest in her work. He sees to it that the building is made liveable and that the children are supplied with food and medicine. His duties as base commander take up most of his time, but he keeps in close touch with the orphans and constantly adds to their number. When a huge enemy offensive makes the Yungshan area unsafe for the children, now about 300 strong, Hudson makes an all-out effort to get boats or planes to take them to safety on the island of Cheju. Planes are put at his disposal, but not before Anna sacrifices her life to shield an orphan from the strafing of an enemy plane. In due time an orphanage is established on Cheju, and after the war it is visited by Hudson and his wife.

It was produced by Ross Hunter, and directed by Douglas Sirk, from a screenplay by Charles Grayson and Vincent B. Evans.

Family.

**"Three Violent People" with Charlton Heston,
Anne Baxter and Gilbert Roland**

(Paramount, January; time, 100 min.)

A fair outdoor melodrama, but it offers nothing unusual, even though the names of Charlton Heston and Anne Baxter give it added importance. Photographed in Vista-Vision and Technicolor, and centering around the hasty marriage of a proud rancher and a former saloon girl, and around the complications that arise when he discovers the truth about her past, the story has a synthetic quality and for that reason lacks appreciable dramatic impact. Moreover, it is given more to talk than to action, although it does have an exciting moment here and there because of the machinations of the hero's traitorous brother and a gang of carpet-bagging land-grabbers. The acting is acceptable if not exceptional. The beauty of the superb outdoor scenery is a definite asset:—

En route to his Texas ranch after service in the Confederate Army, Heston stops off in Dallas where he becomes involved in a fight with carpetbaggers who insult Anne as she steps from a stagecoach. Anne, a dance-hall girl

who had come to town to visit a saloon-keeper friend, makes a subtle play for Heston and, much to her surprise, is whisked into a hasty marriage. By the time they reach his ranch, however, she is genuinely in love with him. There, Anne meets Tom Tryon, Heston's one-armed, irresponsible brother, who favored selling the ranch to a group of carpet-baggers headed by Bruce Bennett and Forrest Tucker, who, as the legal representatives of the Provisional Government in Texas, were attempting to gain control of the ranch through the levy of impossible taxes. Heston refuses to sell and he is supported in his stand by Gilbert Roland, his life-long friend and ranch manager. Complications arise when one of Bennett's henchmen greets Anne as an old saloon acquaintance. Heston, furious over learning the truth about her past, tells her to get out, but, when he learns that she is expecting his child, he forces her to return and to remain only until after the child is born. In due time Anne gives birth to a son, but Heston remains bitter toward her. On the day she prepares to depart without her baby, Tryon, now in league with Bennett's gang, shows up at the ranch and coolly announces his intention to kill Heston. In the gunfight that follows, Anne risks her life to save Heston and, when the smoke clears away, Tryon is dead and the carpetbaggers routed. Heston, now convinced of Anne's love, begs her forgiveness and reconciles with her.

It was produced by Hugh Brown, and directed by Rudolph Mate, from a screenplay by James Edward Grant, based on a story by Leonard Praskins and Barney Slater.

Adult fare.

**"The Brass Legend" with Hugh O'Brian,
Nancy Gates and Raymond Burr**

(United Artists, December; time, 79 min.)

A sturdy program Western, well supplied with the type of action that is enjoyed by the devotees of such films. Hugh O'Brian, who has won considerable popularity on television as Wyatt Earp, turns in a convincing performance in this picture as a courageous sheriff who faces up to the problems that arise in the line of duty and at the same time create complications in his relationship with his sweetheart and her family. The competent directorial work is worthy of mention, for it gets the utmost out of the story's suspenseful and exciting scenes. Nancy Gates is winsome and sympathetic as the heroine, and Raymond Burr plays a villainous gunslinger for all that the part is worth. The black-and-white photography is sharp and clear:—

Although Nancy wants him to take off his badge and join Bob Burton, her father, as a partner on his ranch, O'Brian feels obliged to serve out his term of duty in Apache Bend. Donald MacDonald, Nancy's 11-year-old brother, idolizes O'Brian and makes believe that he, too, is a sheriff. One day Donald accidentally discovers that Burr, a wanted desperado, is in town. He notifies O'Brian, who makes him promise to keep his role as tipster a secret lest Burr's henchmen seek vengeance on him. O'Brian captures Burr and throws him into jail. Donald's father, suspecting that his son had tipped off O'Brian, worms the truth from the boy. He then gives the information to Willard Sage, the town editor, who publishes the story and intimates that O'Brian was trying to prevent the boy from getting a share of the \$10,000 reward offered for Burr's capture. As a result, one of Burr's outlaw pals shoots down the lad. O'Brian, furious, meets up with three of Burr's henchmen and, in a gun battle, kills two of them and wounds the third. Shortly thereafter, Burr escapes from jail and, through Reba Tassell, a saloon entertainer, challenges O'Brian to a fight to the death on the outskirts of town. O'Brian accepts the challenge and kills Burr in a blazing gunfight. With Burr disposed of, and with Donald well on the road to recovery, O'Brian hopes for a more peaceful existence until he can relinquish his duties and marry Nancy.

It was produced by Herman Cohen and directed by Gerd Oswald from a screenplay by Don Martin, based on a story by George Zuckerman and Jess Arnold.

Family.

"The Girl Can't Help It" with Tom Ewell, Jayne Mansfield and Edmund O'Brien

(20th Century-Fox, Dec.; time, 99 min.)

The rock-and-roll pictures that have thus far been released have had an appeal mainly for youngsters, but this one, which is highly entertaining and which has been beautifully photographed in CinemaScope and De Luxe color, should appeal to movie-goers of all ages, for it spoofs rock-and-roll from start to finish and at the same time delivers the bouncy rhythms the youthful crowd enjoys. Still another reason why the picture should go over well with the general run of audiences is the light but laugh-provoking story, which revolves around a flamboyant ex-underworld overlord who determines to make a jukebox favorite out of his reluctant and untalented girl-friend, and who employs typical gangster tactics and a hard-drinking theatrical agent to accomplish the task. Edmund O'Brien is very funny as the vain ex-racketeer who wants to bask in the glory of a celebrated wife, and Tom Ewell is his usual droll self as the agent who winds up with the girl. Not the least, of course, is the voluptuous Jayne Mansfield, who does surprisingly well as O'Brien's blonde and not-too-bright girl-friend. Needless to say, the most is made of her sexy attractiveness. Worked into the frequently hilarious proceedings are numerous night-club scenes, during which some 14 rock-and-roll songs are played and sung by such rhythm artists as Julie London, Ray Anthony, Fats Domino, The Platters, Little Richard, Gene Vincent, The Treniers, Eddie Fontaine, The Chuckles, Abbey Lincoln, Johnny Olen, Nino Tempo and Eddie Cochran. The color photography is exceptionally fine:—

Because of a family obligation, Jayne feels obliged to marry O'Brien, who wants to make a famous singer out of her in the hope that it will reestablish the social status he once enjoyed as a top gangster. O'Brien sets the wheels in motion by "persuading" Ewell to take on the task of making her a star. Ewell learns from Jane that she had no desire to become a singer and the problem seems settled when he discovers that she cannot sing a note. But O'Brien, who had composed a song titled "Rock Around the Rock Pile," something he wrote in jail, insists that Jayne record it. Ewell then tries to sell the record to John Emery, the jukebox king and O'Brien's former gangster rival. When Emery refuses to accept it, O'Brien employs gangster tactics by which he destroys Emery's jukeboxes and replaces them with his own. The song becomes a hit and Jayne wins fame. Meanwhile, love had blossomed between Jayne and Ewell but neither one dared to admit it to O'Brien. The three go to a rock-and-roll jamboree, where Emery shows up gunning for O'Brien. To save him, Ewell pushes O'Brien onstage and instructs him to start singing. He proves to be an immediate sensation, and Emery, instead of killing him, signs him to a contract. Having won fame on his own, O'Brien no longer needs Jayne and gives his blessing to her marriage to Ewell.

It was produced and directed by Frank Tashlin, who collaborated on the screen play with Herbert Baker.

Family.

"Slander" with Van Johnson, Ann Blyth and Steve Cochran

(MGM, January; time, 81 min.)

So-called "scandal" magazines, which in recent years have made life miserable for many prominent people by exposing on their private affairs, are given a dose of their own medicine in this effective melodrama, which grips the viewer's attention from start to finish. The story itself is unpleasant and tragic, but it makes a strong case against the publishers of such magazines by exposing the vicious and ugly methods employed by them to build circulation, regardless of the damage done to the reputations of their victims. Van Johnson turns in an emotionally-stirring performance as a rising TV performer who becomes the tragic victim of a smear story, and Steve Cochran is convincing as the conscienceless publisher whose evil thinking and actions know no bounds. Marjorie Rambeau, as Cochran's mother, portrays with considerable feeling the distaste she feels for the base methods employed by her son, but the sequence in which she shoots him dead because of the unhappiness he causes is unreal and unbelievable:—

After ten years of struggling for recognition with his puppet act, Van Johnson is signed to appear regularly on a nation-wide television show sponsored by a cereal firm and he soon becomes the idol of millions of children. Steve

Cochran, ruthless publisher of a scandal magazine, has his reporters check up on Johnston as a matter of course and discovers that, as a youth, Johnson had served a prison term for armed robbery. Moreover, he learns that Johnson could provide him with lurid details for a smear story that was being prepared on a top actress. Cochran arranges a meeting with Johnson and bluntly informs him that he will not publish anything about his prison record if he will reveal the needed details about the actress. Johnson is urged by Ann Blyth, his wife, and Harold J. Stone, his agent, to give in to Cochran's blackmailing demands lest he ruin his new-found success, but Johnson refuses to do so. As a result, Cochran publishes his story in sensational terms. The public, shocked, forces the cereal company to remove Johnson from their TV program. Johnson's troubles take a tragic turn when Richard Eyer, his young son, fleeing from the taunts of schoolmates, runs blindly into the path of a car and is killed. Invited to appear on a panel TV show, Johnson tells a nation-wide audience of how Cochran had ruined his life and had indirectly caused the death of his son. He also declares that the blame must be shared equally by the public—those people who aided Cochran by buying his magazine. Listening to Johnson's story, Miss Rambeau, Cochran's mother, shoots him dead as he cynically prepares to take advantage of this new publicity.

It was produced by Armand Deutsch, and directed by Jerome Weidman from his own screenplay, based on a story by Jeff Alexander. Adult fare.

"The Wrong Man" with Henry Fonda and Vera Miles

(Warner Bros., Jan. 26; time, 105 min.)

Grim but absorbing melodramatic fare is offered in "The Wrong Man," which relates the real-life experience of Manny Balestrero, a New York musician and family man, who was wrongfully accused of a series of holdups and made to stand trial for the crimes. Told in effective documentary style against authentic backgrounds, it is a distressing and harrowing account of the mental anguish suffered, not only by the innocent man, but also by his distraught wife, whose despair and despondency brought about her mental breakdown and eventual confinement in a sanitarium. His innocence is established toward the finish when the real thief, whom he resembled closely, is caught, but his gaining his freedom does not necessarily end his plight on a cheery note, for he still remains a man who had been broken in spirit and who was faced with the problem of restoring his wife to health. Henry Fonda and Vera Miles are highly effective in the principal roles, but stories about human suffering are, as a general rule, depressing, and this one is no exception:—

Fonda, a musician employed in the Stork Club, finds himself faced with a large dentist bill and goes to the branch office of an insurance company to make a loan on his wife's policy. There, he is recognized by several employees as the man who had robbed their office and they notify the police. Picked up for questioning, Fonda, despite his protests of innocence, is positively identified by several victims as the holdup man, and his fate seems sealed when his hand printing proves similar to that of the holdup man's actual note. Arrested and held for the Grand Jury, Fonda is released on bail furnished by a brother-in-law. Together with Vera, his wife, he visits Anthony Quayle, a lawyer, who believes him to be innocent and who establishes that Fonda and his wife had been vacationing on an upper New York farm on the day of the holdup. On Quayle's advice, they go to the farm and, from the register, learn the addresses of two men who could swear that they had been there on the particular day in question. They visit the two addresses only to learn that both men had died. This turn of events makes Vera despondent and she ends up in a sanitarium as a result of a mental breakdown. After many agonizing months the case finally goes to trial, but an improper question by a juror compels the judge to declare a mistrial. With his fate still in doubt, new hope rises for Fonda when a thief who looked very much like him is caught robbing a store. The victims identify him as the culprit who had committed the crimes charged to Fonda and admit that they had made a mistake. His innocence established, Fonda sets out to repair the damage done to his life.

It was produced and directed by Alfred Hitchcock, from a screenplay by Maxwell Anderson and Angus MacPhail, based on a story by Mr. Anderson. Family.

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THE VALUE OF ORGANIZATION

A recent visitor to the office of this paper was a mid-West subscriber, operator of two theatres, who was seeking the kind of information and advice that is, as a general rule, readily available to any theatre owner who is a member of a regional exhibitor association.

Although we are pleased to have exhibitors accept HARRISON'S REPORTS as a reliable source of information, it was quite obvious, from the substance of this particular exhibitor's problem, that he was not an organization member.

We asked him if there was any specific reason why he had not joined an organization. He merely shrugged his shoulders and expressed the belief that it would be a waste of time and money.

The value of organization has from time to time been treated in these columns and we were prepared to cite to our subscriber friend any number of reasons why there is no greater protecting factor for the independent exhibitor, but we recalled that, back in 1949, we had reproduced an article on the subject matter, which had been published in a bulletin of the Motion Picture Exhibitors' Association of Queensland, in Brisbane, Australia. Titled "A Fish Story with a Moral," we dug the article out of our files and asked our friend to read it.

Because the article is meaningful and should be digested by every exhibitor, regardless of whether or not he is an organization member, it is herewith reproduced once again, particularly for the benefit of those who were not on our subscription list at the time it was originally published:

"There is a small fish with a suction pad on top of its skull, known as the Remora—or Sucker fish. This little chap's intelligence is in no way impaired by the amount of brain space taken up by the suction pad, for he has been provided with it for the sole purpose of attaching himself to the underbelly of some large, unsuspecting fish. Here he lives a care-free life, as any fish that would make a dessert of him must also face the unpalatable first course of the large fish to which he is attached. The Sucker fish naturally knows that, no matter how fierce the fight his protector is engaged in, he at least is sure to get a few tasty fragments of torn flesh swept towards him from the struggle. To his palate, friend tastes just as sweet as foe.

"The facts concerning the Sucker fish can be checked as correct by any ichthyologist; but there is a question one is inclined to ask when cogitating the little fellow's peculiar existence, and that is: WHY

does the larger fish allow the Sucker fish to cling to it? In other words, which is the 'sucker'?

"Compare the large fish to the M.P.E.A. of Q. and the Sucker fish with those who are not members of the Association yet benefit in every way from the activities of the Association.

"They contribute in no way to the protection of their existence. They pay no levies or dues, while you as a member of the Association do. Again the WHY? And who is the 'sucker'?

"The solution of the problem would not be for everyone to resign from the Association, as that would have the same effect as turning every fish in the seas into a Sucker fish. They would have nothing to benefit from. As far as we can see, the obvious thing to do is to try and persuade the non-members to join the Association and so contribute towards the upkeep of the organization whose existence is their benefit . . ."

Our comments at the time we published the above are worth repeating, for the conditions under which the exhibitors are compelled to operate their theatres today have made the need for greater unification of exhibitor strength more acute than ever.

If you belong to a regional organization, you should exert every effort to persuade a non-member to join, for in doing so you would help greatly to strengthen your association financially, as well as numerically, thus making it an even more potent force in the constant battle that must be carried on to protect the interests of independent exhibitors, both within and without the industry.

If you are not a member of an exhibitor association, you should join one without delay, for the benefits to be derived are invaluable to the successful operation of your theatre. The regional exhibitor organizations of today offer so many advantages that it should not be necessary to urge any exhibitor to become a member, for such membership serves as an assurance that his interests will be well protected by exhibitors leaders who are alert; very little goes on in this industry that escapes their attention, and their ceaseless efforts to combat abuses entitles them to the support and gratitude of every theatre owner.

Do not feel that money paid to an exhibitor organization is money wasted; every dollar paid to it brings you back many hundred dollars' worth of protection, the kind you can ill afford as an individual. The dues you pay are just as necessary as is the cost of buying film. If you are not a member of an organization, join one immediately! Do not be a "Sucker fish" on fellow exhibitors who, through hard work and payment of dues, are bearing the burden in the continuing fight to better the lot of all independent exhibitors.

"The Iron Petticoat" with Bob Hope and Katharine Hepburn

(MGM, January; time, 87 min.)

Produced in Britain and photographed in VistaVision and Technicolor, "The Iron Petticoat" should give pretty good satisfaction to the avid Bob Hope fans, although there are many moments when the comedy falls flat. The story is a zany mixture of farce and slapstick in which Hope, as a U.S. Air Force pilot stationed in West Germany, is assigned to the task of converting to democracy Katharine Hepburn, an ace Russian air force pilot, who had fled from her country in a fit of pique. The plot is made up of a hodge-podge of nonsense and wild complications in which Hope finds romance with Katharine while losing his English fiancée, and in which both become involved with a group of sinister Russian agents who are bent on kidnapping her as a traitor. Hope is generally amusing and occasionally hilarious, but there are times when he strains for laughs and his clowning misses fire. Miss Hepburn, who plays her part with a heavy Russian accent, provokes some laughs, she seems to be uncomfortable in the role and appears to have been miscast. The production values are excellent, but the color photography varies from good to poor:—

When Katharine flies her Soviet army plane to West Germany because of failure to receive a promised promotion, the American authorities see an opportunity to convert her to the democratic way of life and believe that it will be of considerable propaganda value. Hope, a Captain, is assigned to the task of converting her, and he becomes her companion, bodyguard and tourist guide. To help sell her on democracy, he contrives to have both Katharine and himself shipped to London. His true motive, however, was to get close to Noelle Middleton, his wealthy English fiancée. He soon finds himself in hot water when Noelle discovers Katharine in his hotel suite, clad only in his pajama tops. Katharine, having taken a liking to Hope, determines to give Noelle some real competition. Meanwhile a group of Russian agents, headed by James Robertson Justice, had been instructed to capture Katharine and try her for treason. This leads to a series of whacky adventures during which Katharine is kidnapped by the agents and convicted of treason while Hope is given the gate by his fiancée. Learning that Katharine is about to be flown back to Moscow for execution, Hope manages to take the place of the plane's pilot in a desperate effort to rescue her, but his presence is discovered by the agents and he, too, is taken along to Moscow. Arriving there, they are immediately surrounded by armed guards and expect the worst, but due to a sudden change in Russian policy, they are treated with honor and permitted to return to the United States to marry, while the agents who captured them are arrested for conduct reflecting upon the reputation of the peace-loving Soviet.

It was produced by Betty Box, and directed by Ralph Thomas, from a screenplay by Ben Hecht, based on a story by Harry Saltzman.

Family.

"Edge of the City" with John Cassavetes and Sidney Poitier

(MGM, January; time, 85 min.)

Skillfully directed and expertly acted by a relatively unknown cast, "Edge of the City" is a gripping and thought-provoking melodrama, centering around a confused young man whose life is marred by fear of exposure as an army deserter, but who finds courage to face the world and his punishment through the sincere friendship of an under-standing Negro fellow-worker who sacrifices his life to save him from harm at the hands of a vicious, blackmailing hiring boss. The story, which is based on the television play, "A Man is Ten Feet Tall," has deep human interest and unfolds with considerable dramatic force and excitement. John Cassavetes turns in a sensitive performance as the guilt-ridden deserter, but acting honors go to Sidney Poitier (the

Negro classroom leader in "Blackboard Jungle"), who is highly sympathetic as a new-found friend who employs a combination of humor, good-nature and understanding to help Cassavetes overcome his problems and gain confidence in himself. The film courageously breaks new motion picture ground in that it depicts with intelligence and good taste the close friendship between Poitier and his colored wife and Cassavetes and his white girl-friend, with the four going out together for good times and behaving toward each other as if no color line existed. Ruby Lee, as Poitier's wife, and Kathleen Maguire, as her close friend and Cassavetes' sweetheart, turn in fine portrayals. The situation where Miss Dee hysterically condemns Cassavetes for refusing to identify her husband's murderer lest he himself be exposed, is powerfully emotional. The fight to the death between Poitier and Jack Warden, the vicious hiring boss, with both using loading hooks as weapons, is brutal but exciting. Because of the manner in which the subject matter is treated, exhibitors who are situated in communities where racial segregation is an issue will have to judge for themselves whether or not the film will be acceptable to their patrons:—

Broke and hungry, Cassavetes, using an assumed name, obtains a job as a truck-loader in a New York City railroad yard. Warden, the tough hiring boss, discovers that he is a deserter from the army and uses the information to make him kick back part of his wages. Cassavetes finds a friend in Poitier, another hiring boss at the yard, who treats him with understanding and in whom he confides his troubles. To help Cassavetes gain confidence and a new outlook on life, Poitier invites him to his apartment to meet Ruby, his wife, and at the same time maneuvers him into dating Kathleen, Ruby's white girl-friend. These new friendships relieve Cassavetes' solitary existence, but his allegiance to Poitier is resented by Warden, who hated him, and as a result the atmosphere on the job grows steadily more hostile. One day Warden picks an argument with Cassavetes and Poitier intervenes. They battle with loading hooks and Warden, gaining the upper hand, stabs Poitier to death. The workers who witnessed the fight are afraid to identify Warden as the killer, and Cassavetes, too, keeps silent lest Warden turn him in as a deserter. Heartsick, he prepares to return to his parents' home in Minneapolis, but first visits Ruby, who believed that her husband's death had been accidental. She becomes hysterical when she learns the truth and condemns Cassavetes for lacking courage to inform the police. Ruby's grief, coupled with Kathleen's entreaties, spurs Cassavetes into action. He sends for the police and, pending their arrival, confronts Warden on his own and beats him unconscious. Assured that the law will take care of Warden, he then prepares to pay his own debt to society.

It was produced by David Susskind, and directed by Martin Ritt, from a screenplay by Robert Alan Aurthur, based on his own television play.

Adult fare.

"Gun for a Coward" with Fred MacMurray, Jeffrey Hunter and Janice Rule

(Univ.-Int'l, March; time, 88 min.)

Better-than-average western fare is served up in this outdoor melodrama, which is enhanced by CinemaScope and Eastman color. Dealing with the trials and tribulations of a young cowhand whose dedication to the principles of peace and belief in reason as opposed to violence stamps him as a coward in the eyes of his two brothers, as well as the ranch-hands they employ, the story itself has a synthetic quality and is somewhat unpleasant because it pits brother against brother. Worked into the plot is an unconvincing triangle that has the maligned brother and his older brother's sweetheart falling in love. Despite the story's shortcomings, however, it should go over fairly well with the action fans, for it is filled with all the exciting ingredients they enjoy, such as plenty of shooting, hard-riding, tough fistic battles and a thundering cattle stampede. The direction and perform-

ances are acceptable. The outdoor scenery and the color photography are especially noteworthy:—

Fred MacMurray works hard to build a successful cattle ranch and help raise Jeffrey Hunter and Dean Stockwell, his younger brothers, but he receives no encouragement from Josephine Hutchinson, their mother, who hated the frontier existence. Moreover, she favored Hunter, who had been taught to oppose violence. Stockwell, the youngest brother, was a hot-head who preferred action to reason. Hunter's dedication to the principles of peace marks him as a coward insofar as his brothers are concerned, and Stockwell constantly chides him on that score. At a big ranch party on the eve of a cattle drive, Hunter and Janice Rule, who was engaged to marry MacMurray, confess their love for each other but do not know how to tell MacMurray without hurting him grievously. They say nothing at the party, but later, while on the trail, Hunter breaks the news to his older brother. MacMurray is bitter but there are no recriminations. The cattle drive is marked by incidents that cause some of the cowhands to believe that Hunter really is a coward. The final night of the trail, while MacMurray rides into Abilene to arrange for pens for the cattle, rustlers stampede the herd. Hunter quickly orders all hands to follow him to the mouth of a canyon where they could best do battle with the rustlers, but as he rides off, the impetuous Stockwell orders the men to fight where they are. This foolhardy move results in Stockwell's death, and though Hunter is defended by Chill Wills, the ranch's kindly foreman, MacMurray excoriates him for not standing by his brother and refuses to listen to any explanations. Saddened over Stockwell's death and enraged at being labelled a coward, Hunter beats up a ranchhand who baits him and then hurls himself at MacMurray. Their furious fist fight is interrupted by the arrival of a cowhand who had trailed the rustlers to their lair. MacMurray, indicating his newfound confidence in Hunter, orders him to lead the cowhands in the effort to recover the stolen cattle.

It was produced by William Alland, and directed by Abner Biberman, from a screenplay by R. Wright Campbell. Family.

"Man in the Vault" with William Campbell, Karen Sharpe and Anita Ekberg

(RKO, Dec. 12; time, 73 min.)

This crime melodrama is only mildly interesting, but it should get by as a supporting feature in double-billing situations. Revolving around a poor but honest locksmith who is temporarily lured to the crooked path by hoodlums who seek to make illegal use of his talents, the story follows a familiar formula and offers few surprises. The action is brutal on occasion because of the beatings given to the hero by the hoodlums to force him to join a robbery plot, but on the whole it is not too exciting or suspenseful, for what happens is often illogical and has little semblance to reality. The acting is competent enough considering the limitations of the script. Anita Ekberg is the only member in the cast who might mean something at the boxoffice, but her role is relatively brief. The photography, though good, is in a low key:—

Scheming to rob a safety deposit box belonging to James Seay, a crime boss, Berry Kroeger, a second-rate hoodlum, induces William Campbell, a young locksmith, to come to his home to open an army foot locker. He pays him handsomely for the simple job and also invites him to join a party that was in full swing at his home. There, he meets up with Karen Sharpe, a rich and pretty blonde, who had quarrelled with Robert Keys, her boy-friend, over his attentions to Anita, who in turn was two-timing Seay, her boy-friend. They wind up at Campbell's apartment for a drink, and Karen slaps him when he misunderstands her reason for going there. On the following morning, Kroeger offers Campbell \$5,000 to make a key for Seay's safety deposit box. Campbell refuses. In the days that follow, Karen and

Campbell patch up their friendship and fall in love. Later, Kroeger sees to it that Mike Mazurki, one of his henchmen, gives Campbell a severe beating, after which he threatens to do the same to Karen unless Campbell robs the deposit box. Helpless, Campbell agrees, and he accomplishes the deed through an ingenious scheme, obtaining \$200,000 in cash from the box. Through a misunderstanding, Campbell is led to believe that Karen is in league with Kroeger and he determines to make off with the loot himself, but he changes his mind when he learns that she is truly in danger. Meanwhile, Seay, having learned of the robbery, goes to Kroeger's home and shoots him dead, along with Mazurki and Keys. By the time Campbell arrives with the money, he finds the place jammed with police cars and all the crooks in tow. After establishing that Karen is safe, he turns the stolen money over to the police and accompanies them to headquarters.

It was produced by Robert E. Morrison, and directed by Andrew V. McLaglen, from a screenplay by Burt Kennedy, based on the novel by Frank Gruber.

Adult fare.

"Westward Ho the Wagons" with Fess Parker and Kathleen Crowley

(Buena Vista, Dec. 25; time, 86 min.)

Set against highly impressive outdoor backgrounds and beautifully photographed in CinemaScope and Technicolor, this Walt Disney live-action western should go over well with the family trade, particularly the youngsters, for children play an important part in the proceedings, which center around the experiences of a group of pioneers heading west on the Oregon Trail. The action takes place in 1844 and, like most frontier melodramas, the tense feelings and conflicts between whites and Indians provide a goodly quota of exciting and suspenseful sequences. Fess Parker does good work as a scout and doctor who leads the wagon train, and there is considerable tension and human interest in the scenes where he risks his life and that of his followers by performing an operation that saves the life of an Indian lad, thus winning the friendship of his father, a chief, who guarantees safe passage for the pioneers. There is an appealing romance between Parker and Kathleen Crowley, a pretty member of the group, and several pleasing ballads that are sung by Parker:—

En route to Oregon, the families traveling in the wagon train pitch camp for the night in hostile Pawnee country. David Stollery, Kathleen's 13-year-old brother, wanders from the campsite and is captured by the Pawnees. He makes a daring escape, but in doing so provokes a full-scale attack on the caravan. Under Parker's leadership, the pioneers save themselves by turning their herd of extra horses against the charging Indians. By the time the caravan reaches the comparative safety of Fort Laramie, a romance blossoms between Kathleen and Parker. There, the families camp near a peaceful Sioux settlement outside the fort. Relations with the Sioux grow tense, however, when their Chief, believing that there is magical power in the golden hair of Karen Pendleton, Kathleen's 9-year-old sister, offers protection to the party for the rest of their journey in exchange for the little girl. The offer is indignantly refused and the situation becomes explosive. While the families wrangle as to whether or not they should press on, the Chief's little son is injured critically in a fall from a horse. When the tribe's medicine man fails to help the boy and it appears as if he will die, Parker, risking his life and that of his kinsmen, obtains the Chief's reluctant permission to operate on the lad. The operation proves successful and the grateful Chief sees to it that safe passage is assured the pioneers for the rest of their journey.

It was produced by Bill Walsh, and directed by William Beaudine, from a screenplay by Tom Blackburn, based on a novel by Mary Jane Carr.

Family.

THE "OKLAHOMA!" SALES POLICY

In a special bulletin sent recently to regional associations of National Allied, Abram F. Myers, board chairman and general counsel of the organization, discloses that, during the Dallas convention, a telegram of protest had been dispatched to Spyros P. Skouras, president of 20th Century-Fox, against the sales policy on "Oklahoma!" and "especially the requirement of excessive straight percentage with no review or adjustment if the picture does not gross enough to warrant such percentage terms."

The following reply wire was received by Allied from Mr. Skouras shortly after the close of the convention:

"Discussed sales policy of 'Oklahoma!' with Alex Harrison and other sales executives. We are distributing this picture for outside producer and all contracts and adjustments are subject to approval of producer. 'Oklahoma!' is one of the great roadshow pictures of the year and we believe our sales policy is in keeping with importance of the picture. If in any theatre playing the picture the gross does not justify the terms under which picture is sold, we certainly will recommend to producer that the engagement be reviewed, but this review must rest with the producer."

Commenting on the reply, Mr. Myers had this to say in his bulletin.

"Speaking only for myself, this is not a very satisfactory answer, since it attempts to justify the 'no look' policy initiated by Metro and falls back on the ancient excuse that the terms are fixed by an outside producer.

"I do not have inside information concerning the relations between Fox and the persons for whom the company is acting in this matter. My impression gained from trade paper stories is that the picture is not now owned by the producer but by a syndicate which includes members of the Skouras clan other than Spyros.

"It might be poor strategy to pursue this inquiry now as there is always the possibility that Spyros' attitude, as reflected in his wire, may serve to aid some hard-pressed exhibitors. At least he responded courteously."

ALLIED NOT "EATING CROW"

In the same above-mentioned bulletin, Mr. Myers also advised Allied leaders to "caution their members not to be disturbed by cynical and shallow critics in New York who are crossing themselves up by (1) snickering that Allied has realized the error of its ways and is now 'eating crow,' and (2) that the constructive actions taken in Dallas are a mere blind for some devious Allied plot."

He added that "most of the trade papers have dealt fairly with the Allied resolutions and some have intimated and others have said that it is now time for the film executives to get off their high horses and join with the organized exhibitors in an all-out, all-industry effort to end the boxoffice depression."

"All intelligent observers," he continued, "will recognize that the actions taken by the board and by the convention merely reflect the common-sense view that changed conditions call for changed attitudes. Unless a lot more people can be induced to go to the movies in 1957 than in recent years, a lot of other issues will be purely academic."

"A united and determined industry," concluded Myers, "can turn the tide."

"Tomahawk Trail" with Chuck Connors, Susan Cummings and Lisa Montell

(United Artists, no rel. date set; time, 60 min.)

A routine U.S. Cavalry-versus-Indians melodrama, suitable for the lower half of a mid-week double bill wherever audiences are not too discriminating. Set in hostile Apache country, and centering around the problems of a sergeant who takes charge of an isolated cavalry patrol when their commanding officer becomes mentally unbalanced, the story is very ordinary and, as developed, only mildly interesting. The important thing about a low-budget picture of this type, however, is that it whip up enough excitement to satisfy the demands of the not-too-critical action fans. In that respect it adequately meets the requirement, for it has a fair quota of hectic battles with the Indians. The acting is competent enough, but no one in the cast means anything at the box-office. The black-and-white photography is good:—

A troop of U.S. Cavalry, commanded by George Neise, a strict West Point officer, travels through hostile Apache territory on a routine patrol mission to Fort Bowie. Indians steal their horses during their first night's bivouac, and the patrol is forced to continue the arduous march across the desert on foot. Neise, affected by the sun, becomes irrational and his illogical orders cause the men to experience unnecessary suffering. Coming across a small Apache camp, the patrol emerges victorious in a skirmish and in the process capture Lisa Montell, daughter of the Apache Chief, and rescue Susan Cummings, sole survivor of a massacre at Fort Defiance. When Neise orders both women bound, it becomes evident that he is mentally unbalanced. Sergeant Chuck Connors takes over the command, despite Neise's threats of courtmartial, and he is supported by all the troopers. Upon reaching Fort Bowie, the patrol finds the entire garrison massacred. They secure the fort and post sentries, planning to take their chances with the Indians until another patrol comes to their aid. Meanwhile a romance blossoms between Susan and Connors, and he has his troubles with one of the troopers, who makes improper advances toward her. After a series of sporadic attacks by small bands of Indians, the Apache drums indicate preparations for a main attack. Susan, friendly with Lisa, begs her to intercede with her father to prevent a needless slaughter. The attack is launched and the troopers beat it back temporarily, but not before Neise is killed by an arrow. Just when all seems lost, Lisa steals away from the fort and persuades her father to stop the warfare. Susan and Connors embrace as the Apaches ride away with Lisa.

It is a Bel-Air production, produced by Howard W. Koch, and directed by Lesley Selander, from a screenplay by David Chandler.

Family.

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